LOST BOYZ · CRAIG MACK · FALL SNEAKER PREVIEW · MISSY ELLIOTT

THE SOURCE

THE MAGAZINE OF HIP-HOP MUSIC, CULTURE & POLITICS

LAYZIE BONE

THUGS-N-HARMONY

LOOK TO THE HEAVENS YE MORTALS, TAKE HEART...

PLUS:
JUVENILE JUSTICE
SPIRITUALITY & HIP-HOP
ATLANTA FASHION
WILD STYLE REVISITED
KEN GRIFFEY, JR.

I of IV

AUGUST 1997 • NO. 95
US $2.95 • UK £2.20 • CANADA $3.50

TOMMY

HAIR CUT
REGULAR
7.15
TOMMY
TOMMY
PHYS-ED
ATHLETICS
TOMMY
HILFIGER
JEANS
TOMMY
HILFIGER
TOMMY
HILFIGER

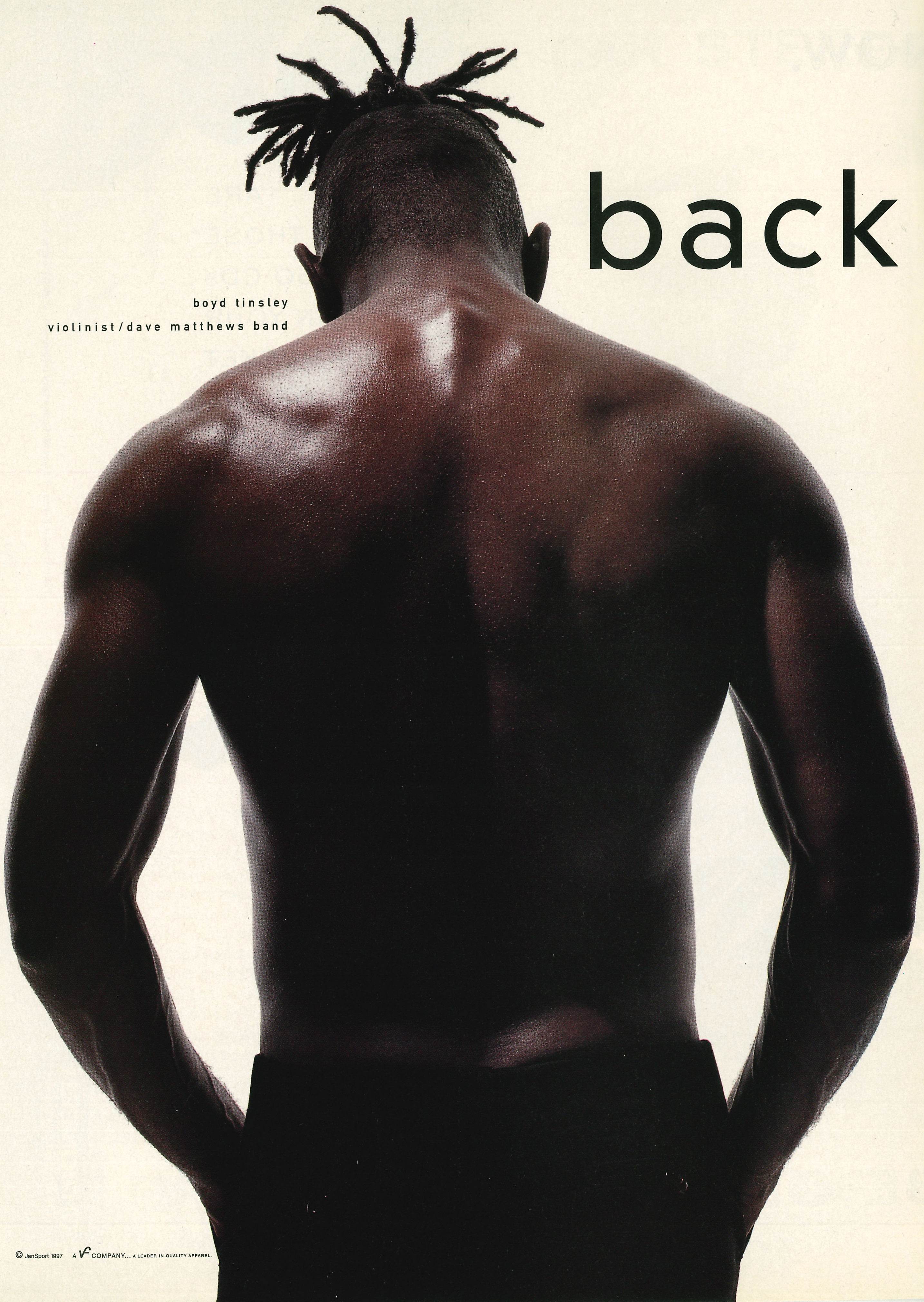
JEANS

BUY A PIONEER CAR STEREO NOW.
ARE THOSE 50 CDs IN YOUR POCKET OR ARE YOU JUST HAPPY TO SEE ME?
BECAUSE SOMEDAY YOU'LL BE DEAD.
PIONEER
The Art of Entertainment

Pioneer's 50 disc player for the car puts you at the helm of one of the most advanced mobile music control systems ever invented. In layman's terms, you can now both rock *and* roll. Imagine—50 CDs to instantly choose from. No more veering into school buses trying to find that "must hear" disc, no trunk-diving every few hours to replenish the tunes. Just decide what you want to hear and you hear it. You can play any specific disc or random play from all 50 discs. And here's the most amazing part. Use our exclusive voice commander to tell the unit what disc to play, or what radio station to tune in. Simply say and play—your hands are free to do other things. With the 50 disc player, you'll be the master of a vast musical empire. And the schoolchildren will thank you.

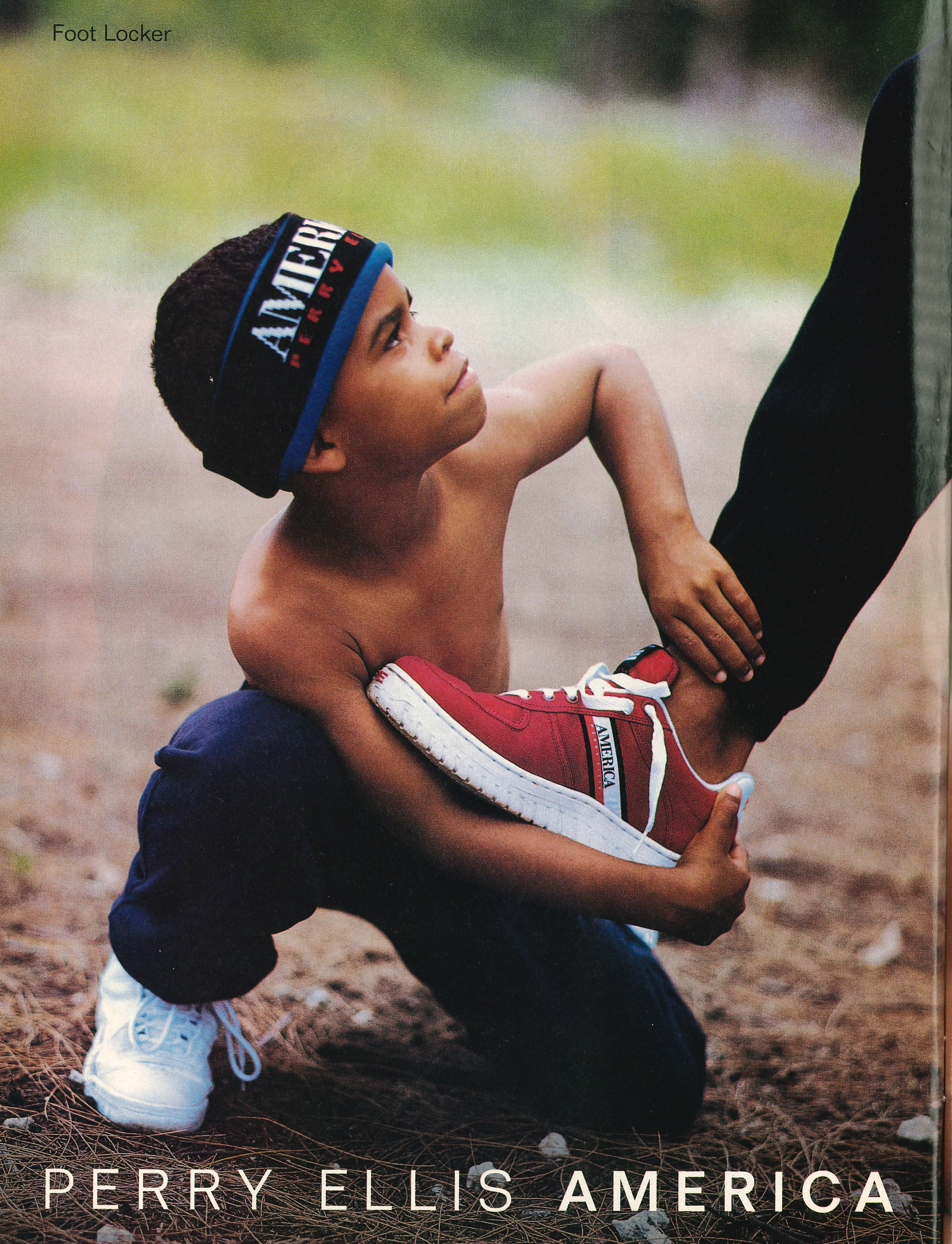
Photos: Scott Serfas, Whitey McConnaughy (sequence) ©1997 Pioneer Electronics (USA) Inc., Long Beach, CA.

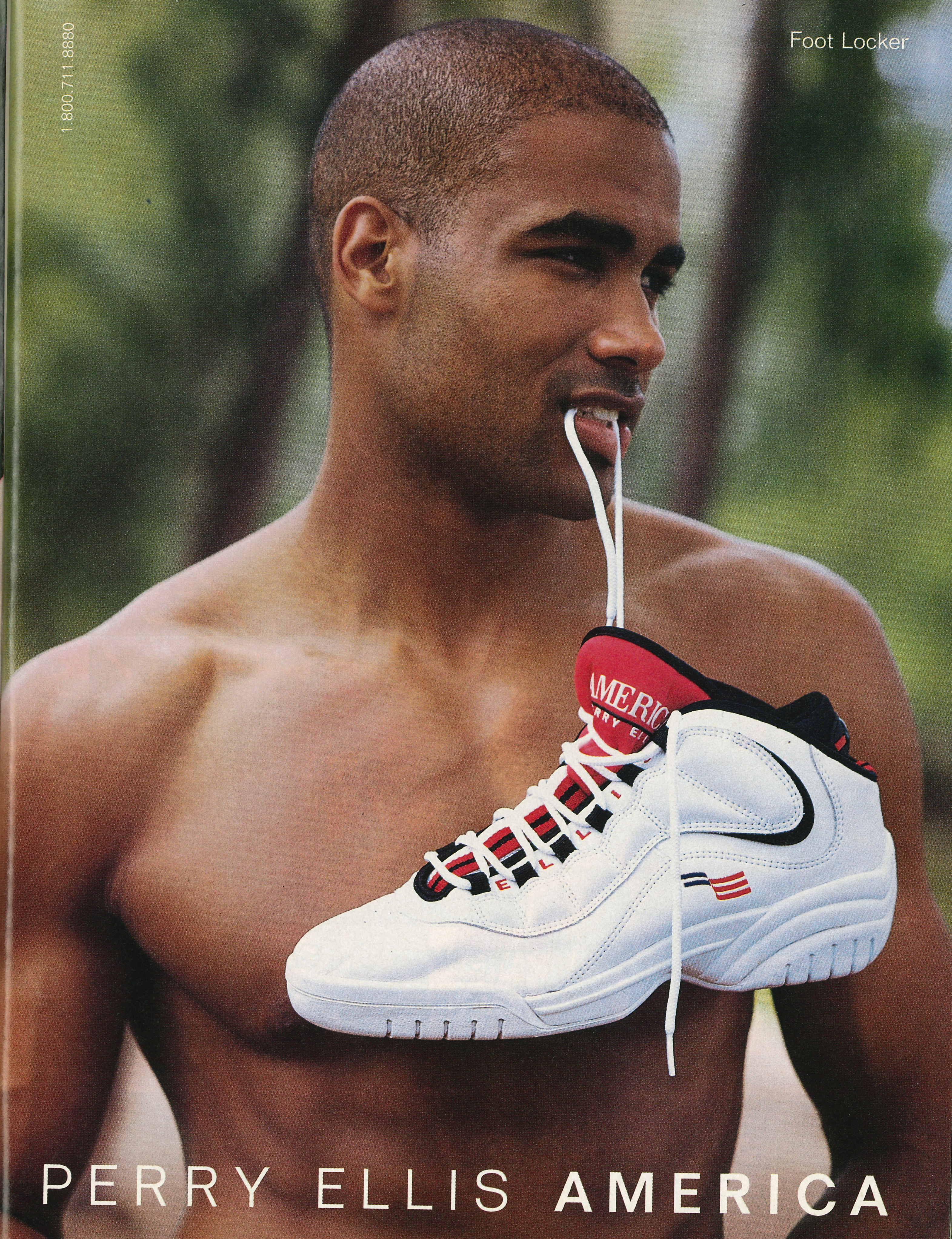
www.pioneerelectronics.com


back
boyd tinsley
violinist/dave matthews band

pack
"spin doctor" with
CD pocket
JANSPORT
both exist
for music

© JanSport 1997 A VF COMPANY... A LEADER IN QUALITY APPAREL.


Foot Locker
AMERICA
PERRY ELLIS
AMERICA
PERRY ELLIS AMERICA


1.800.711.8880
Foot Locker
AMERICA
PERRY ELLIS
PERRY ELLIS AMERICA

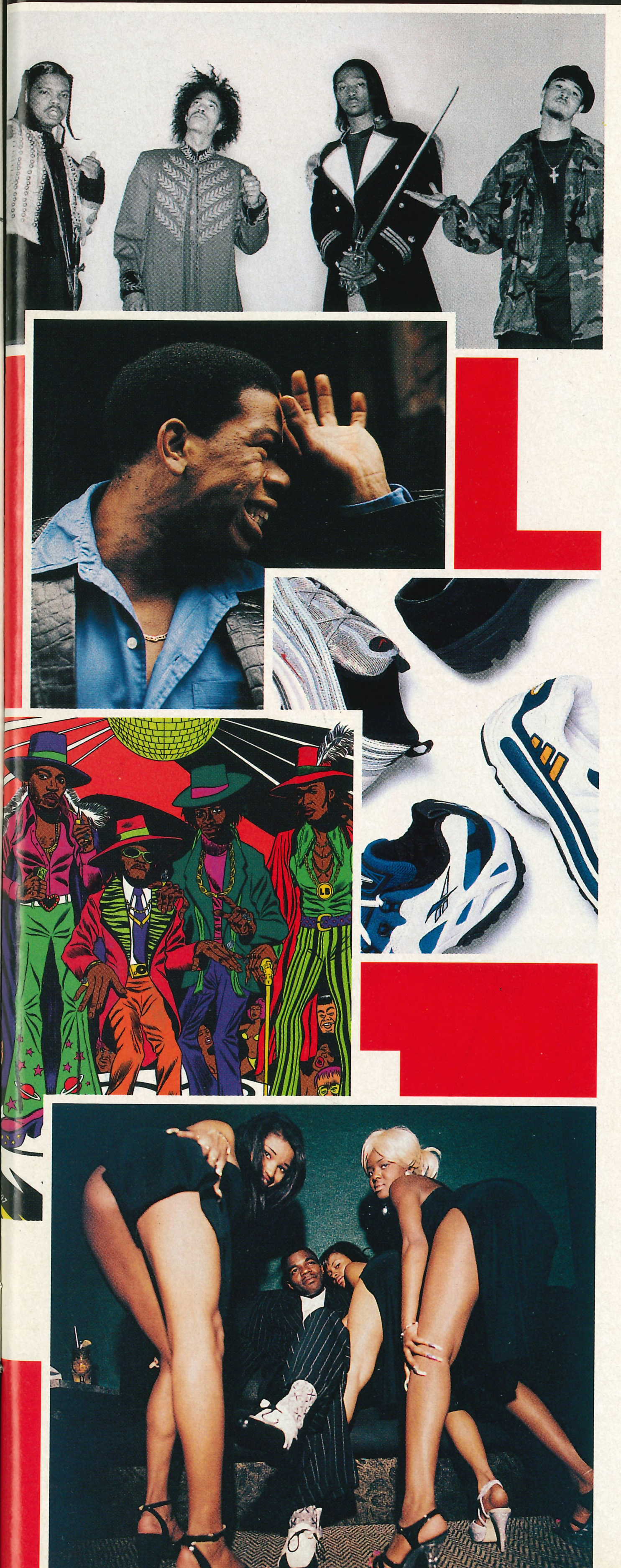
THE POETRY
HAS MANY STYLES 'CAUSE YOU'RE STAYIN' TRUE TO WHAT YOU DO
WILD STYLE
Enjoy Sprite
OBEY YOUR THIRST®
SPRITE®

©1997 The Coca-Cola Company. "Sprite" and "Obey Your Thirst" are trademarks of The Coca-Cola Company.

THE SOURCE

This month's edition features four separate covers with the members of Bone. However, the content of each issue remains the same. Bone is an exceptional group with dimensions that have yet to be explored. So for those reasons [and more], we decided to construct this collector's edition of The Source. Enjoy.

Contents August 1997



Features

HIP-HOP AND SPIRITUALITY
72 **"Hole In The Soul"**
From para-Islamic poetics to the growing number of references to The Higher Power, The Source examines the hip-hop generation's resurging spirituality.

CRAIG MACK
82 **"When God Comes"**
Back with a new label, a new album, and his well-known spiritual foundation, Craig Mack offers a glimpse into the rollercoaster-ride career cycle of a rap star.
By Marcus Reeves

FALL SNEAKER PREVIEW
91 **"Laced Footwork"**
Just in time to end the summer and get ready for school, The Source brings you all the latest footwear flavors for the coming season.

MISSY ELLIOTT
98 **"Lady And The Laugh"**
After becoming a household name by guest-shining on more than a fair share of hits, Missy Elliott wants to be recognized for more than her distinctive giggle.
By Charles Sherrell

ATLANTA STYLE
102 **"Keep It Crunk!"**
At the first stop on a nationwide fashion fact-finding mission, The Source takes it to the South to give you a taste of that down home ATL flavor.

LOST BOYZ
114 **"Kings Of The Hustle"**
Considered the premier proponents of the "party hearty" vibe in rap music, the Lost Boyz are back to spread their new message from East to West and worldwide.
By Kweli Ife Wright

JUVENILE JUSTICE
120 **"Superpredators: Real Or Imaginary?"**
In this in-depth analysis of the juvenile prison system, The Source examines the nation's current obsession with classifying teenage offenders as adult criminals.
By Usene Eugene Perkins and Lee Copeland

BONE THUGS-N-HARMONY
134 **"Crossroads To Riches"**
Despite their unparalleled success, Cleveland's platinum-plus sons remain loyal to their props-thirsty mentality as they return with a new, double-length album.
By Gabriel Alvarez

Departments

16 EDITORIAL
20 LETTERS
25 THE SOURCE SYSTEM
29 EAR TO THE STREET
- The Black Circus
- The Tuskeegee Experiments
- Enhanced CDs
- Native American tax laws

47 HIP-HOP 101
50 GRAF FLIX
52 IN THE 'HOOD
- Jackson, Mississippi

54 ON THE SCREEN
58 FLAVORS OF THE MONTH
63 MICROPHONE CHECK
- Muggs, Steady Mobb'n, Frost, DJ Pooh

146 THE SOURCE SPORTS
- Baseball update; Ken Griffey, Jr; Marv Albert; Patrick Ewing

155 RECORD REPORT
183 COAST 2 COAST
190 REALITY CHECK
192 THE LAST WORD

Cover photography by Joseph Pluchino
Props and styling by Eric Berg

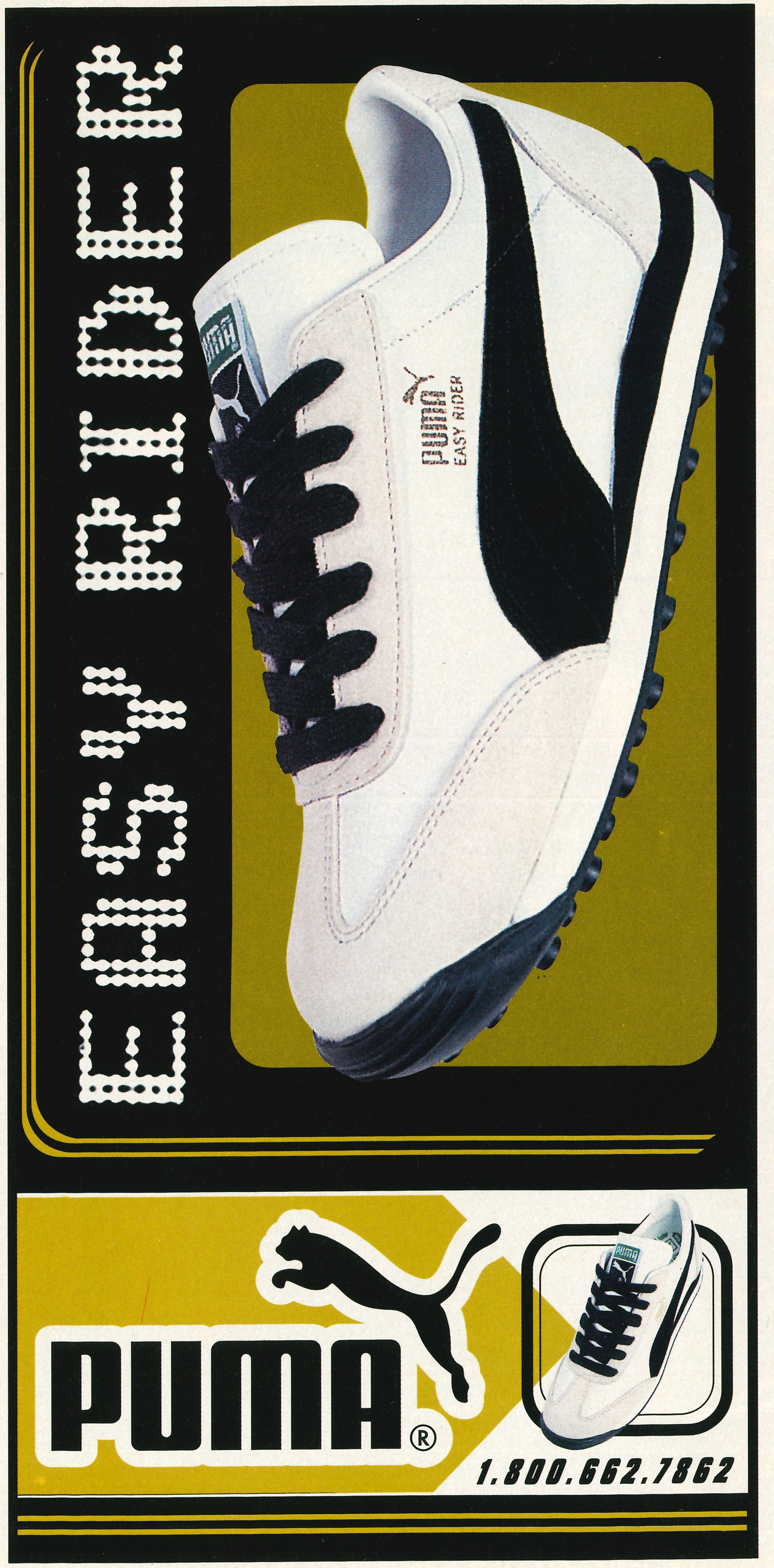
R P 5 5
Urban
couture
RP55
PROP
RP55 URBAN COUTURE
55 JNS
RP55★USA

757 491 0076
DEALER INQUIRIES

OC
JEWELZ

DROPPIN' AUGUST 19... COP IT!
Features the singles MY WORLD and FAR FROM YOURS Featuring Yvette Michele
Produced by Premier, Buckwild, Lord Finesse, O.Gee, Show and Beatminerz.
PAYDAY ffrr FULL FREQUENCY RANGE RECORDINGS

☆ 212.629.0045 ☆ AVAILABLE AT ➤DR. JAY'S ➤GADZOOKS ➤AGAINST ALL ODDS ➤GOOD VIBRATIONS ☆


EASY RIDER
PUMA EASY RIDER
PUMA®
1.800.662.7862

THE SOURCE Mind Squad #95

Publisher David Mays
Associate Publisher H. Edward Young, Jr.

Executive Editor Selwyn Seyfu Hinds
Managing Editor Kim Jack Riley
Political Editor Bakari Kitwana
Music Editor Elliott Wilson
Lifestyle Editor Tracii McGregor
Style & Fashion Editor Mimi Valdés
Sports Editor Chris Wilder
Staff Writer Carlito Rodriguez
Editorial Assistant Paula T. Renfroe
Music Assistant Rigoberto Morales

Art Director Josh McKible
Photo Editor Janene Outlaw
Assoc. Art Director Jae Yang
Art/Photo Assistant Eric Russ

Advertising Director Peter J. Ferraro
Account Executive Christopher J. White
Music Sales Manager Cherron Johnson
Classified Sales Manager Ron Horton
Adv. Coordinator Vincent Chiu

Associate Publisher/Marketing Jeff Jones
Promotion Managers Aisha Jordan, Rob Weinstein
Mobile Promotions Ousmane Sam
Promotion Asst. Jasmine Ali

Controller George Moore
Business Manager Pansy McLean
Accounting Coordinator Tara N. Miller
Accounting Assistant Wilette S. Cogdell
Asst. Office Manager Eric Brown

Circulation Manager Jeremy Miller
Circulation Consultants Publishing Management Srvcs.
Circulation Asst. Curtis Williams

Production Director Joey V. Trezza

Asst. To The Publisher Dale Johnson
Admin. Assistants Nakia Brown, Anna Penaflorida
Staff Barber Darnell "Doc" Williams

Executive Consultant Raymond Scott

Senior Contributors: Andre LeRoy Davis, Buc Wild, Frank Williams, Chino BYI, Adario Strange

Contributors: Gabe Alvarez, Mark Armstrong, Durwin Chow, Lee Copeland, Kris Ex, Larvester Gaither, Brett Johnson, Marc Landas, Miles Marshall Lewis, Wesley Marshall, Jeff Mao, Dan McClure, Mary Pattillo, Marcus Reeves, Steve Walker

The Source Sports Squad: R.E. DeJesus, Derrick Hawes

Interns: Nikki Brogden, Clieve Christian, Feona Huff, Elon Johnson, Marisa Christina Pizarro, Batouli Soilihi

Editorial and Advertising Offices
215 Park Avenue South, 11th flr., NY, NY 10003
(212) 253-8700; fax (212) 253-9344
Subscription Orders, Questions and Problems
P.O. Box 1966, Marion, OH 43305-1919 (815) 734-1122
Subscription Rate
1 year (12 issues) $19.95; Canadian $40.95
(US dollars); International $69.95 (US dollars)

Dedicated To True Hip-Hop • Printed in the USA

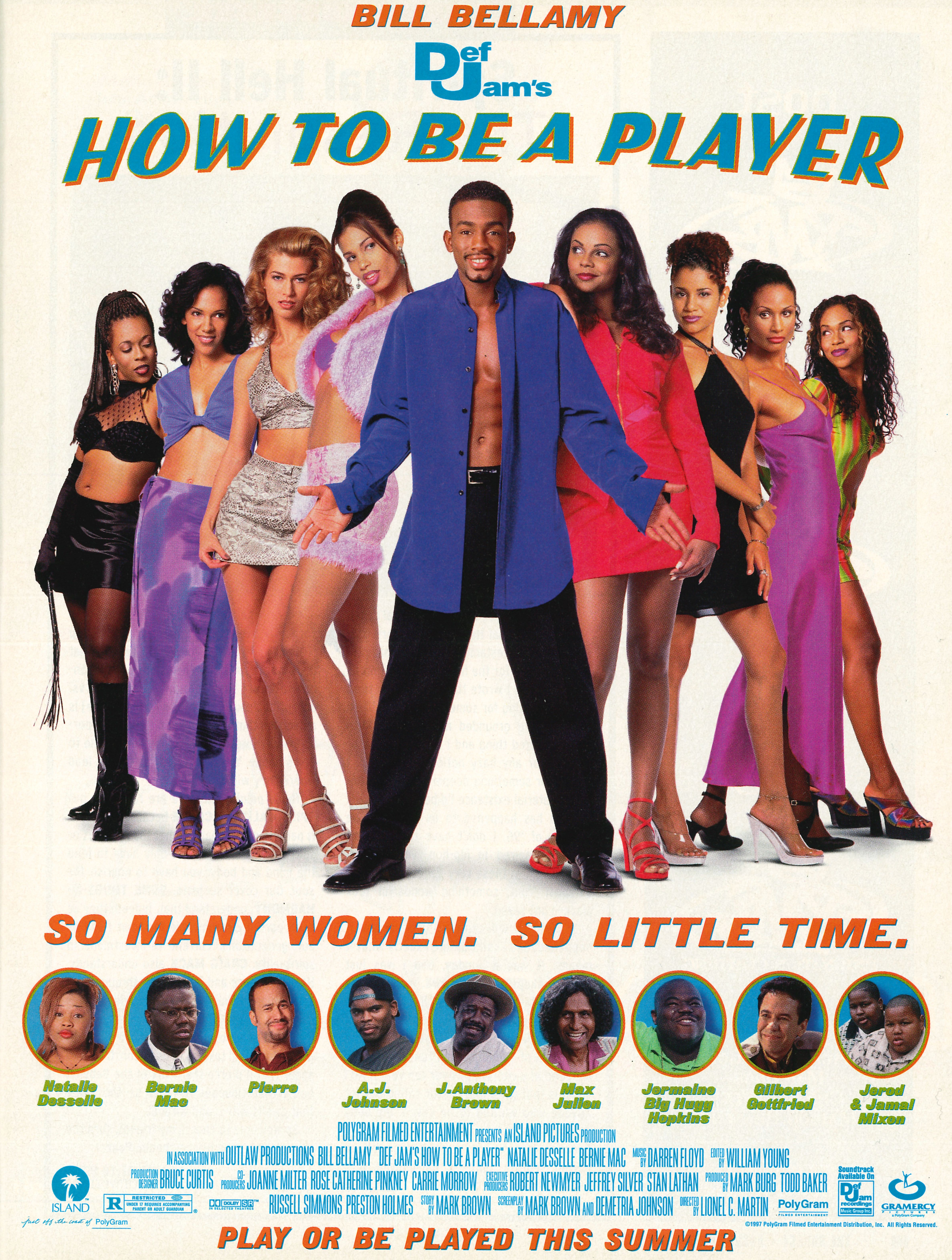
PUBLISHER'S CREDO

We at The Source take very seriously the challenge of being the only independent voice for the Hip-Hop Nation. We strive hard to bring the reader a complete and unbiased representation of this incredible art form and all that surrounds it. With this in mind, we feel that it is important for our readers to be aware of the nature of our relationships with the rap industry.

We engage in business transactions with companies that are part of the rap music industry on two basic levels. Obviously, we accept advertising from such companies. Secondly, we at times are contracted by record companies to aid in the promotion of their product outside the direct channels of the magazine.

With respect to any of our business relationships, we feel it is our responsibility always to strictly police the integrity of our editorial content. Only in this way can we continue to bring to you the clear and unbiased coverage which we hope has won the respect of all of our readers.

Audit Bureau of Circulations


BILL BELLAMY
Def Jam's
HOW TO BE A PLAYER
SO MANY WOMEN. SO LITTLE TIME.
Natalie Desselle
Bernie Mac
Pierre
A.J. Johnson
J. Anthony Brown
Max Julien
Jermaine Big Hugg Hopkins
Gilbert Gottfried
Jerod & Jamal Mixon
POLYGRAM FILMED ENTERTAINMENT PRESENTS AN ISLAND PICTURES PRODUCTION
IN ASSOCIATION WITH OUTLAW PRODUCTIONS BILL BELLAMY "DEF JAM'S HOW TO BE A PLAYER" NATALIE DESSELLE BERNIE MAC MUSIC BY DARREN FLOYD EDITED BY WILLIAM YOUNG
PRODUCTION DESIGNER BRUCE CURTIS CO-PRODUCERS JOANNE MILTER ROSE CATHERINE PINKNEY CARRIE MORROW EXECUTIVE PRODUCERS ROBERT NEWMYER JEFFREY SILVER STAN LATHAN PRODUCED BY MARK BURG TODD BAKER
RUSSELL SIMMONS PRESTON HOLMES STORY BY MARK BROWN SCREENPLAY BY MARK BROWN AND DEMETRIA JOHNSON DIRECTED BY LIONEL C. MARTIN
ISLAND
just off the coast of PolyGram
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
DOLBY SR IN SELECTED THEATRES
PolyGram FILMED ENTERTAINMENT
Soundtrack Available On Def Jam recordings Music Group Inc.
GRAMERCY PICTURES a PolyGram Company
©1997 PolyGram Filmed Entertainment Distribution, Inc. All Rights Reserved.
PLAY OR BE PLAYED THIS SUMMER

post

no

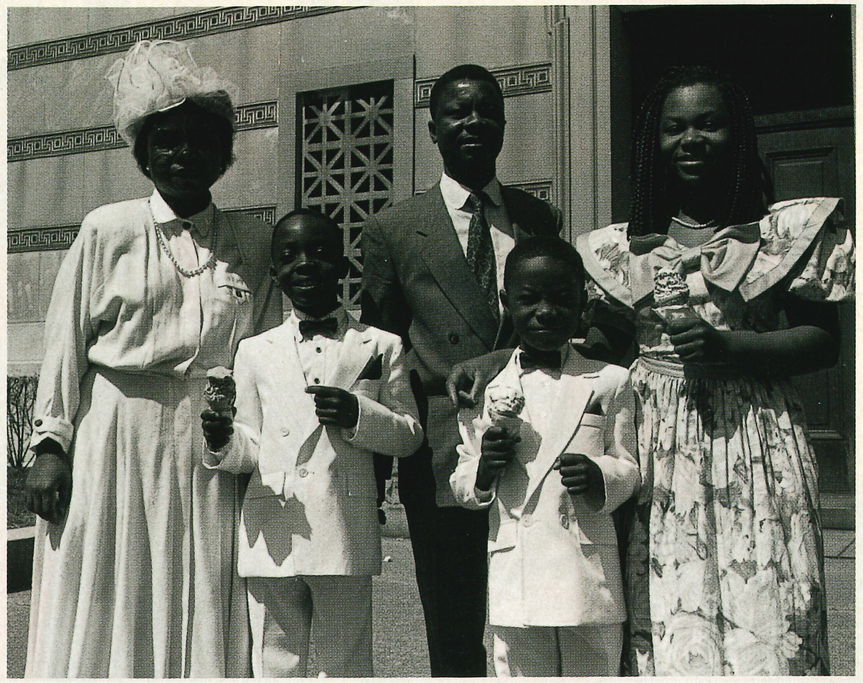
bills

PNB NATION CLOTHING

MACK'S CAB CORP
MANNINGS
CRICKET WEST
MAISON BLANCHE

FOR MORE INFO:
1-800-851-4304

Spiritual Hell II: The Resolution



MARTIN DIXON

A year ago, I wrote an editorial called "Spiritual Hell." It was a very personal testament, but one that still held relevance for the hip-hop generation as a whole. When I wrote that piece I was tired and lost, looking for something to give life a deeper, more grounded meaning. My faith was a tattered thing and I had little care or concern for any hazy notions of religion. I longed for something deeper than the mundane, material existence I'd been leading.

Much has happened to us all since the summer of '96. I don't have to document what's tanspired in hip-hop, you've been reading that in these very pages. But on the personal front, something wonderful took place—I got saved.

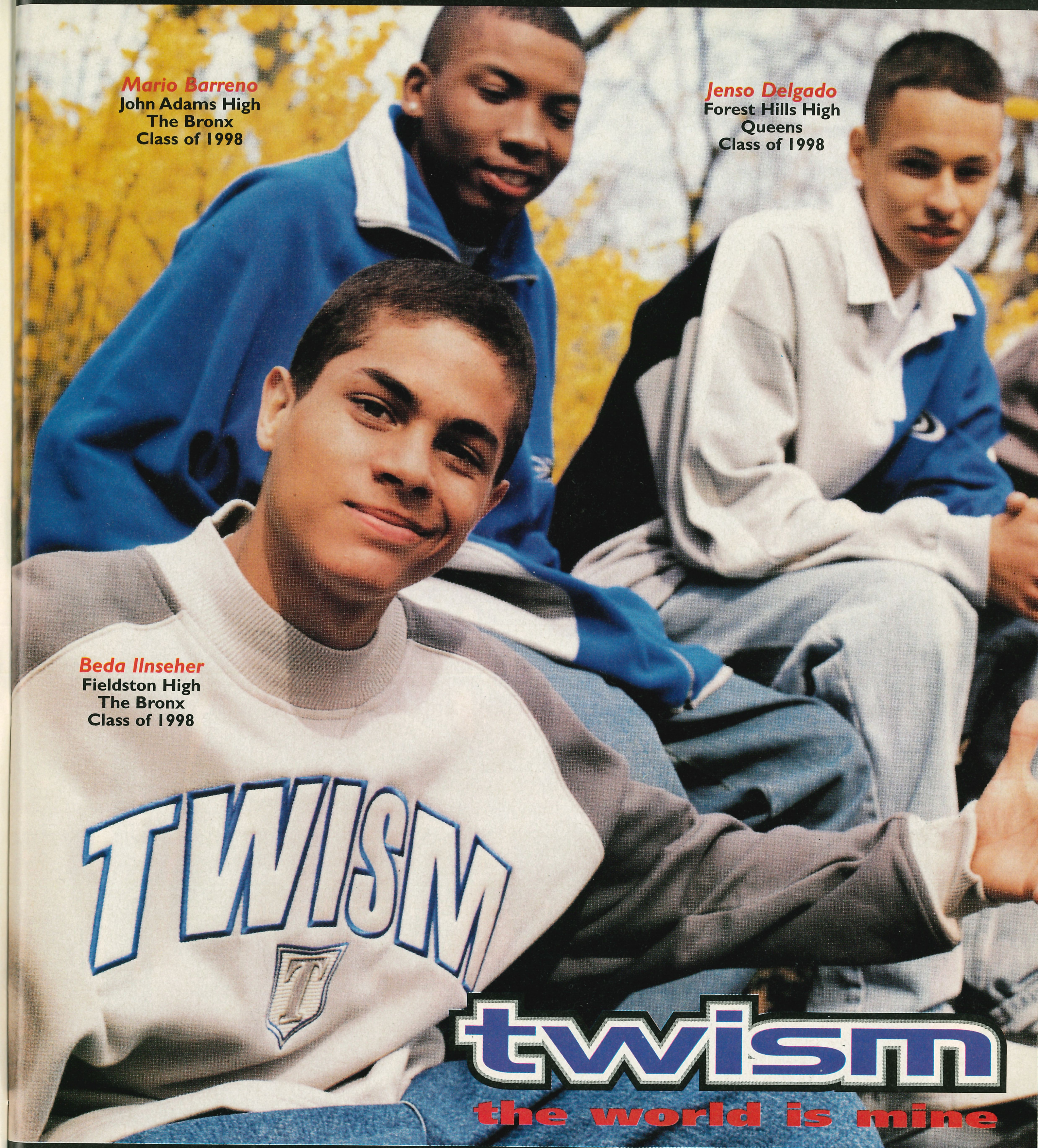
You know, I still can't tell you just how it happened, and I can't define exactly what it means. It was a Sunday, and I was just another skeptic in the crowd, watching my Goddaughter's Christening. But a strange thing happened that day—I found myself being moved. Now mind you, with the exception of weddings and funerals, I hadn't been in a church for over ten years. All I know is that when the pastor called out for anyone who wanted to be saved, my body seemed to move of its own volition. Seconds later, I stood before him, head bowed; slightly confused; but glowing with a marvelous warmth.

Now, I haven't flipped on some Rev. Vocabulist steelo. And I'm not gonna tell you that my path is for you. I still believe that good works speak for themselves. And I cannot accept that praying to Allah vs. accepting Jesus Christ [or whomever else] is a decision that can condemn a soul that performs good works. My journey has led me to God's house. You have to let your steps lead where they will.

Those points and more are raised by our **SPIRITUALITY PACKAGE** because one truth is paramount, no matter what the religious or spiritual context: You not only have to feed the mind and body, you have to nourish *the soul.* Our cover subjects, **BONE THUGS-N-HARMONY**, understand that. Indeed, they've been partially responsible for what I see as our generation's current re-investment in spirituality. **CRAIG MACK** also understands. His persistence and faith in God throughout a sometimes turbulent career provides clear evidence of this. These artists are only the vanguard of a movement approaching critical mass. But it will take all of us to construct the spear that'll pierce the heart of the Babylon beast that slouches towards us—the beast that dwells within and without.

So welcome to church my friends. Turn the pages and let the lessons begin. Peace!

SELWYN SEYFU HINDS
EXECUTIVE EDITOR



Mario Barreno
John Adams High
The Bronx
Class of 1998

Jenso Delgado
Forest Hills High
Queens
Class of 1998

Beda Ilnseher
Fieldston High
The Bronx
Class of 1998

twism
the world is mine

Belk's
North Carolina

Maison Blanche
New Orleans

S & D Menswear
New York

©1997 MCA Records, Inc.

K-Ci & JoJo
Love Always

The voices of Jodeci continue their multi-platinum saga

Featuring the hit single "You Bring Me Up", the album Love Always is in stores now..

MCA.

available at Blockbuster Music

1 800 6CONART POBOX 480504 LOS ANGELES, CA. 90048

LETTERS

WU-TANG FOREVER

First I'd like to give the whole staff props for not only keeping it real, but for exploring every style and facet of hip-hop. The music is constantly evolving and it's good to know that there is a quality publication to keep up with it. The article on Wu ["Lords of Chaos," June '97] was da bomb. After *36 Chambers*, I was wondering what they could possibly do to top it. They found a way to take the music and the culture to a whole new level. That's what the hip-hop nation needs and I know the brothers of Shaolin are more than happy to give it to us.

Skat
Yokohama, Japan

Wu-Tang! Wu-Tang! Wu-Tang! They don't die yo, they strive together. All these so-called MCs will diminish. Wu got it locked from chessboards to street corners. Every man in the Clan holds down his own style. Most of these crab MCs out here are rappin', but they don't have any real lyrics. Peace.

Oscar "Happy Grouch"
Charleston, SC

I am currently on lockdown in Jersey and I just received your June issue with the phat Wu photos. The Source is the only way we can keep up with hip-hop in here. Since I'm the only one in here so far with a subscription, I got mad brothers fiending for this dope. I've got no beef with your mag, however, if you could come out with a calendar with large photos of Wu, Nas, Boot Camp Clik, and what the hell, Lil' Kim and Foxy Brown (remember we *are* incarcerated)—that would be the bomb. Show some love for the brothers and sisters on lock.

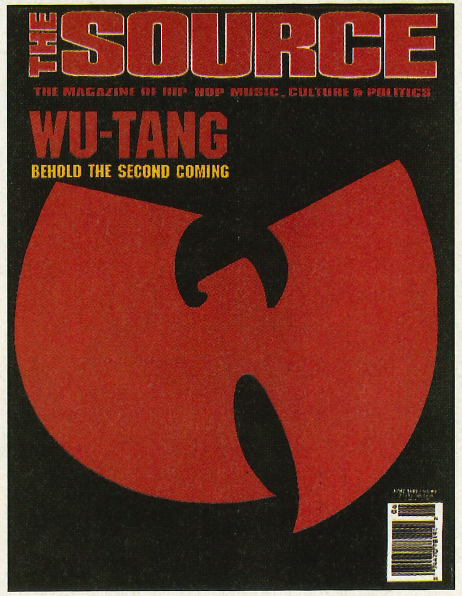
Kheu Khaadim
Freehold, NJ

I liked the cover story on Wu-Tang. They've always been strong and never fronted like other MCs. Even though they have solo albums, they all stick together. I've seen groups separate then talk bad about each other. The Clan comes real with their lyrics and personalities.

Adrian Board
Stockton, KS

When the Wu released ***36 Chambers*** they redefined rap music. In practically every issue that I've picked up, I've read plugs on how the Wu is the illest, like the record review that said, "reminiscent of the Wu." Ain't no complaints. But when you give them an article and their chance to shine, you seem to stand in their light. In the October '95 issue, you only gave them eight pages. They're now on the brink of releasing the most anticipated album in hip-hop history and you only give them seven pages, most of them cut short by photos. I'm sure they had more to say than just three quotes.

Incogni
San Jose, CA



All readers are encouraged to write letters.
Fax them to (212) 253-9343 or mail to:
The Source, LETTERS, 215 Park Avenue
South, 11th fl, NY, NY 10003
THE MAGAZINE RESERVES THE RIGHT TO
EDIT LETTERS FOR CLARITY OR LENGTH

LOVE FROM THE UNDERGROUND

I would like to thank The Source for keeping it tight with the "Inside The Earth" article [June '97] on the underground. I was glad to see San Francisco Bay underground artists like JT the Bigga Figga and 11/5 recognized. There is a lot of talent here in the Bay area and the article did a great job of bringing that to the attention of your readers. It also taught me a lot about the southern underground scene. I hope people learned what I did...dope music comes from various places. One love.

Emotionz
San Mateo, CA

BIKINI BEAUTIES

Y'all got some dimes for The Source's annual swimsuit issue ["Malibu Dreamin'," June '97]. All the chicks are tight. The ladies don't appear to be "All-American," but they most definitely represent the shades of the earth. This is the best issue in a long time.

R. Singleton
McClellanville, SC

I'm writing on behalf of all the female Source readers. The "Malibu Dreamin'" piece was pretty good. The ladies represented as usual, but it wasn't fair at all. You hit the brothers off with phat pictures of the girls, but where were the fellas? Sisters get no love. Now you know that ain't right.

Natalie Fowles
Miami, FL

Why oh why would you choose six slim, sexy, nearly white models? Are you dissing Black hip-hop culture? Can't you see that your representation of the "hip-hop woman" is very misguided. A much more balanced and healthy view of hip-hop women is in order. The Source must play the role model with diligence and care.

Shannon
Toronto, Canada

You definitely have to work on expanding your swimsuit issue. Instead of eight pages of very sexy women, how about sixteen or twenty? Hell, why not make it a separate issue all together. The models Pilar and Coffey looked like they could have bumped a couple of those malnourished *Sports Illustrated* hookers off their pedestal. No doubt.

Aaron Christopher
Baltimore, MD

The June swimsuit section was outta-outta here. The pictures were awesome. The model/queen/princess Coffey is the bomb. She is incredible. I hope you guys keep up the good work for next year's swimsuit issue.

D. Hill "Hooked On Coffey"
May Port, FL

Yo thanks a mil for the second annual swimsuit issue, especially for the info on Talani Rabb. She is the most beautifullest girl in the world, no diggity. When I first saw her in the "Doin' It" video rolling around in that fur bikini all I could say was, 'omigosh, there go my future wife.' Nahmean? Good lookin' out.

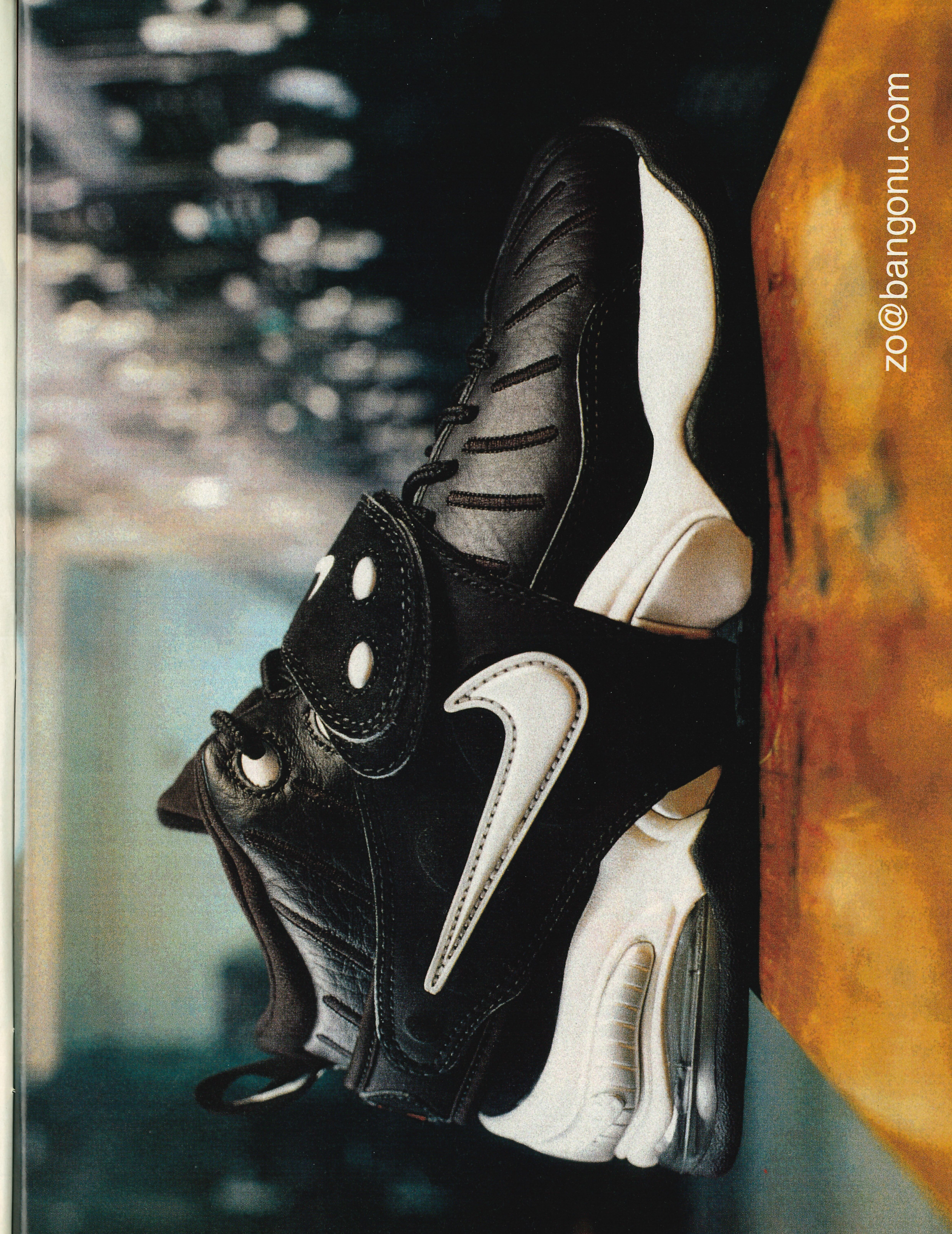
Casey Hargrove
Upper Marlboro, MD

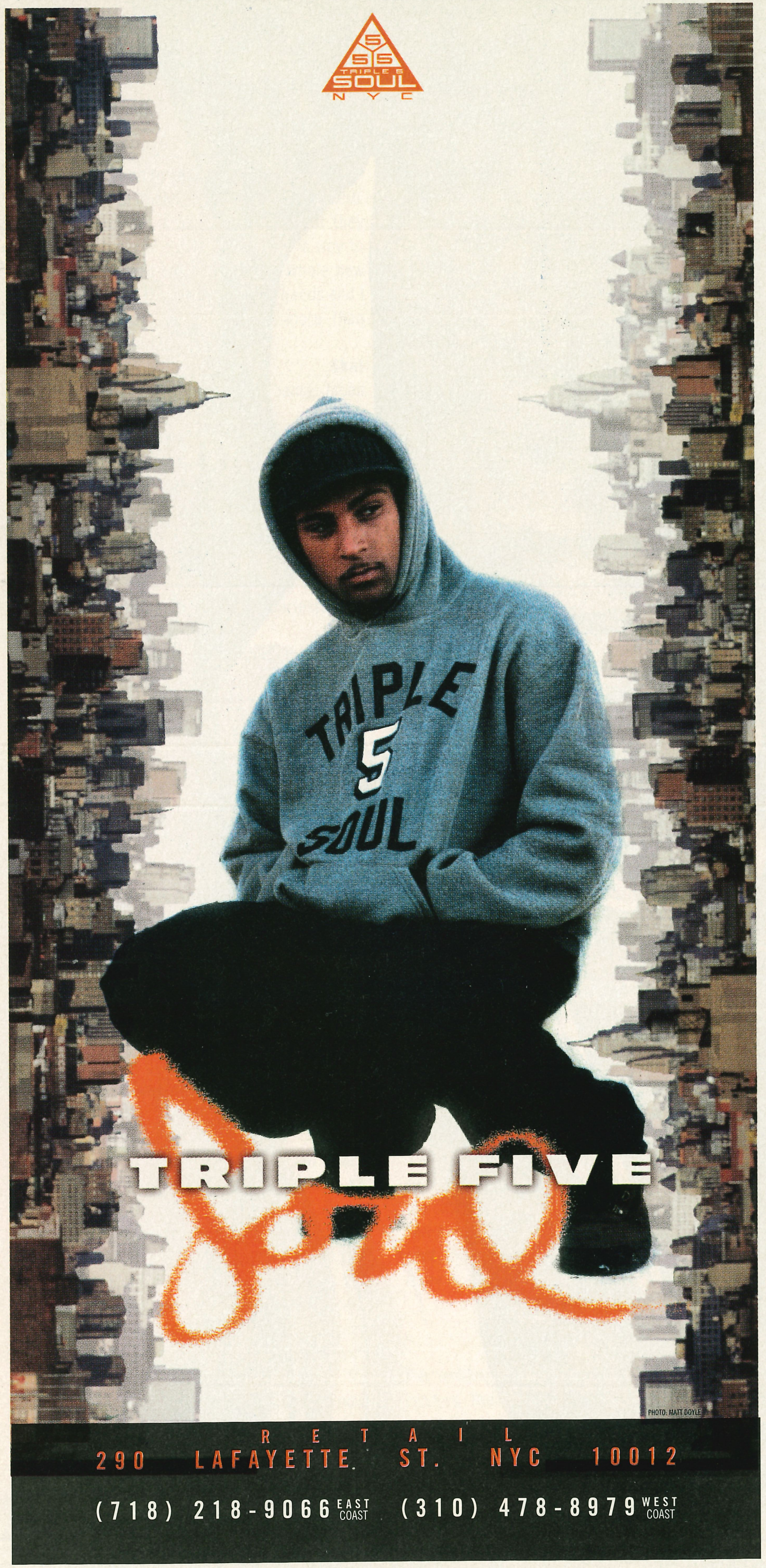
LESSONS IN HIP-HOP

I really applaud the new Hip-Hop 101 column. It's ironic that I just bought *It Takes A Nation Of Millions* before reading The Source. As I listened to the album, I realized that its content was so ahead of its time that it's frightening. Chuck D has always stood by his issues whether he had good record sales or not. I sure hope Public Enemy return to teach a lot of these rappers about survival in the year 2000 and beyond.

MOR2SAY
Waldorf, MD

I was very happy to see you introduce the new section in your magazine "Hip-Hop 101," but I was even more elated when you featured Public Enemy's *It Takes A Nation Of Millions* as the first rap album classic entry. It was a breath of fresh air to see an article on PE that wasn't slandering them or saying that they fell off and won't come back. When that gem of an album dropped in 1988, it woke up a whole world of


zo@bangonu.com



TRIPLE 5 SOUL NYC
TRIPLE 5 SOUL
TRIPLE FIVE Soul
PHOTO: MATT DOYLE
RETAIL
290 LAFAYETTE ST. NYC 10012
(718) 218-9066 EAST COAST (310) 478-8979 WEST COAST

consciousness that made us Black folks proud to be Black and helped us find a new sense of worth about past leaders we didn't know anything about.

Steven P. Dabney (PE fan for life)
Dayton, OH

VANISHING LATINO ACTS

You did a page in your latest issue on whatever happened to artists that have disappeared. Well what's up with Mellow Man Ace? I haven't seen him in a while. What has Sen-Dog been doing since he left Cypress Hill? What's up with Skatemaster Tate? THE SOURCE doesn't cover any Latino artists. I also wanted to add that LA isn't only filled with Crips and Bloods. The majority of LA is Latin or cholos—"Ese's." All I'm saying is recognize the majority from the minority. Black or brown we live in the same neighborhoods...live the same way. Let's not disrespect one another.

Roberto "Cuba" Jimenez II
Hawaiian Gardens, CA

GURU, FACT OR FICTION?

I read the so-called "news" you reported in your "Bits & Pieces" section about Guru, the lyrical genius. I found the "news" of him slapping up some woman and hitting her over the head with a beer bottle hard to believe. It's not like I know him personally, but I know how lies, when combined with our crooked government's legal system can cause serious trouble for an individual. I feel you unnecessarily tarnished his strong image with nothing but allegations.

Jonathan J-Rock
Honolulu, HI

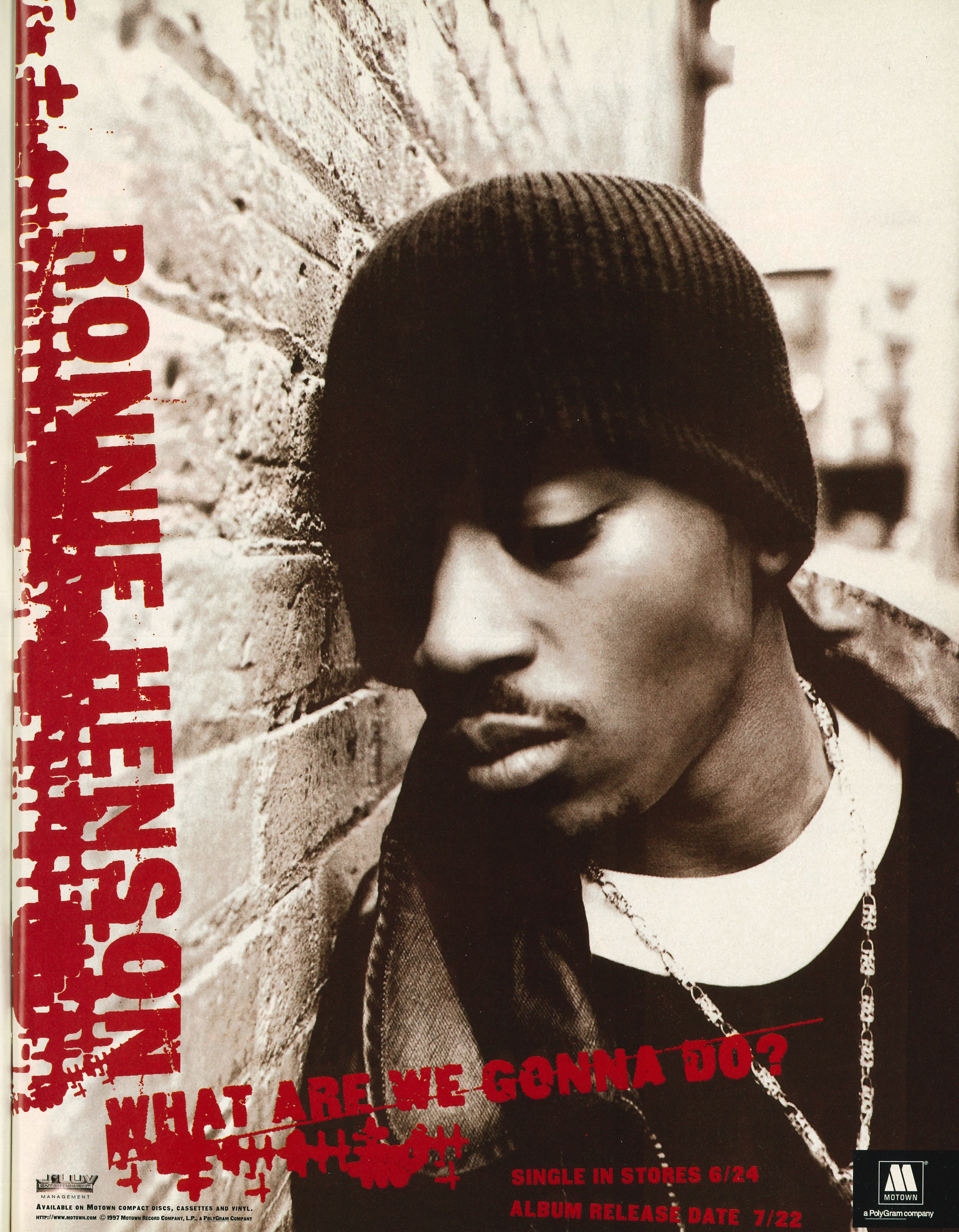
CANADIAN HYPE

First, I'd like to give props to your mag for keeping it real. Second, I would like to say in June's "Unsigned Hype" column you featured Choclair, a dope Canadian rapper, but you said that Rascalz were from Toronto when they are really from Vancouver. Why haven't you mentioned Rascalz? Their new CD, *Cashcrop,* is dope and they have more skills than most of the MCs you have been covering. Pay more attention to Canadian hip-hop because we've developed a strong hip-hop community.

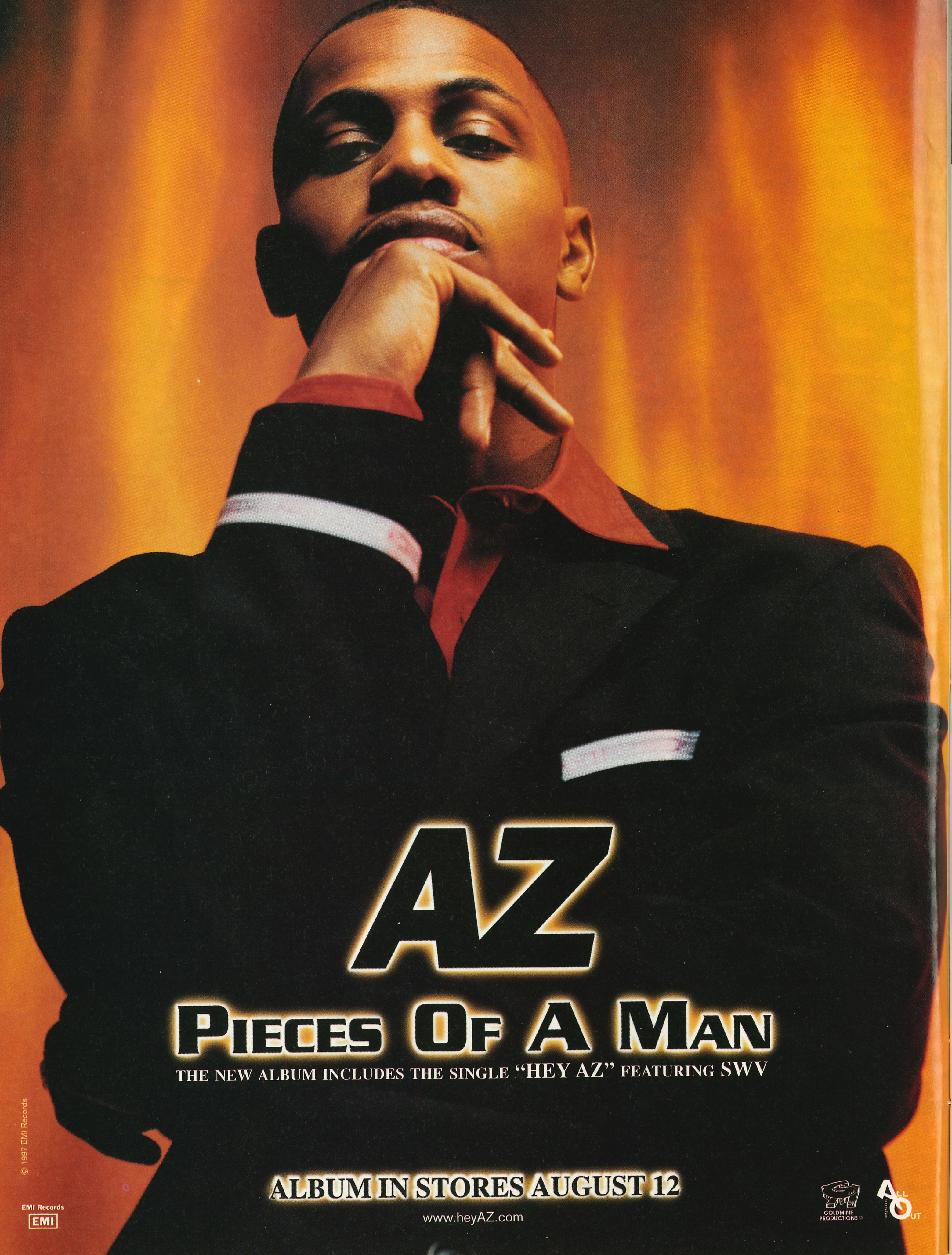
Darcy Wood
N. Vancouver, Canada

I was pleasantly surprised to see that Choclair was featured in the "Unsigned Hype" section. I must give your magazine props for acknowledging that there is hip-hop outside of the US. With that said, it is also disappointing that you have not given too many foreign MCs as much respect and interest as you have shown your American artists.

Derek Serpico
Mississauga, Ontario



RONNIE HENSON
~~WHAT ARE WE GONNA DO?~~
SINGLE IN STORES 6/24
ALBUM RELEASE DATE 7/22
JELUV ENTERTAINMENT MANAGEMENT
MOTOWN
a PolyGram company
AVAILABLE ON MOTOWN COMPACT DISCS, CASSETTES AND VINYL.
HTTP://WWW.MOTOWN.COM © 1997 MOTOWN RECORD COMPANY, L.P., A POLYGRAM COMPANY



THE SOURCE SYSTEM

AN INTERACTIVE MUSIC SAMPLING, NEWS AND INFORMATION PHONE LINE

CALL (212) 239-1996 NOW TO HEAR THE MUSIC ON THIS PAGE

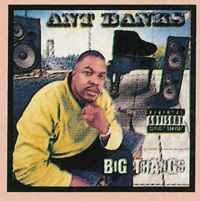
BE$T BUY$: FATTEN YOUR ALBUM COLLECTION WITH THE NEWEST, HYPEST HIP-HOP RELEASES
HEAVY ROTATION: BE SURE TO KEEP THESE CURRENT FAVORITES WITHIN ARM'S REACH

BE$T BUY$

WYCLEF JEAN
Carnival
Ruffhouse/Columbia
101

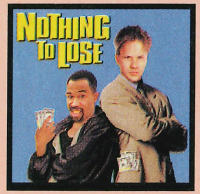
MISSY ELLIOTT
Supa Dupa Fly
EastWest
102

ANT BANKS
Big Thangs
Priority
103



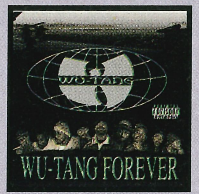
MIA X
Unladylike
No Limit
104

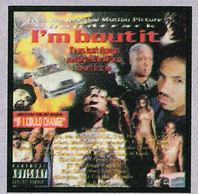
VARIOUS ARTISTS
Nothing To Lose soundtrack
Tommy Boy
105



HEAVY ROTATION

WU-TANG CLAN
Wu-Tang Forever
Loud
106

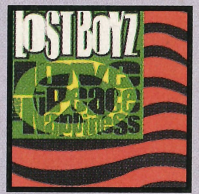




VARIOUS ARTISTS
I'm Bout It soundtrack
No Limit
115

CRU
Dirty 30
Violator
107

LOST BOYZ
Love, Peace & Nappiness
Universal
114



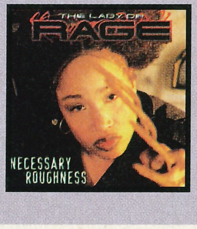
NOTORIOUS B.I.G.
Life After Death
Bad Boy
108

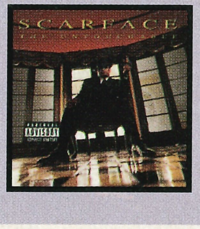
CAPONE-N-NOREAGA
The War Report
Penalty
113

KRS-ONE
I Got Next
Jive
109

BIG MIKE
Still Serious
Rap-A-Lot
112

RAGE
Necessary Roughness
Death Row
110





SCARFACE
The Untouchable
Rap-A-Lot
111

CALL 212-239-1996 TO GET INTO THE SOURCE SYSTEM. ONCE YOU'RE CONNECTED, FOLLOW THE RECORDED INSTRUCTIONS AND USE THESE CODES:

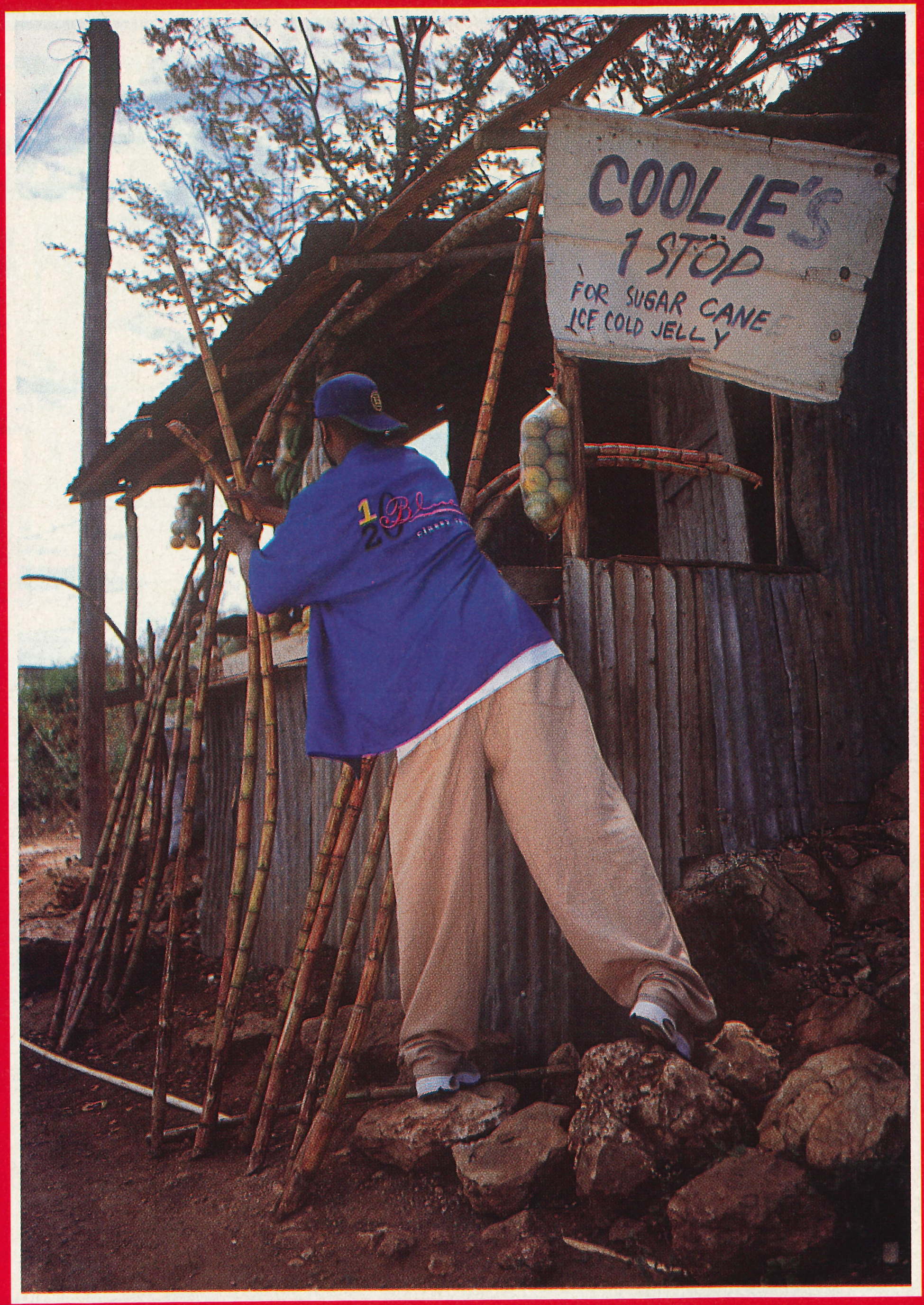
5 TO REPEAT A SONG 6 TO SKIP TO THE NEXT SONG * AND THE CODE NUMBER TO HEAR ANOTHER RELEASE AT ANY TIME 116 TO HEAR THE SNEAK PREVIEW ALBUM OF THE MONTH
8 TO GET ON THE SOURCE VIP MAILING LIST 200 TO SUBSCRIBE TO THE SOURCE MAGAZINE

CHANGES TO THE SOURCE SYSTEM WILL BE ACTIVE ON THE 10TH DAY OF EACH MONTH

FOR SERVICE INFORMATION CALL 212-760-4711

TouchTunes Interactive

The Source does not charge for the call.
Only regular phone (local or long distance) charges apply.
It's as little as 12 cents/minute and no more than 24 cents/minute from anywhere in the continental U.S.
© 1997 Source Publications, Inc. All rights reserved. Average call length is 4 minutes.

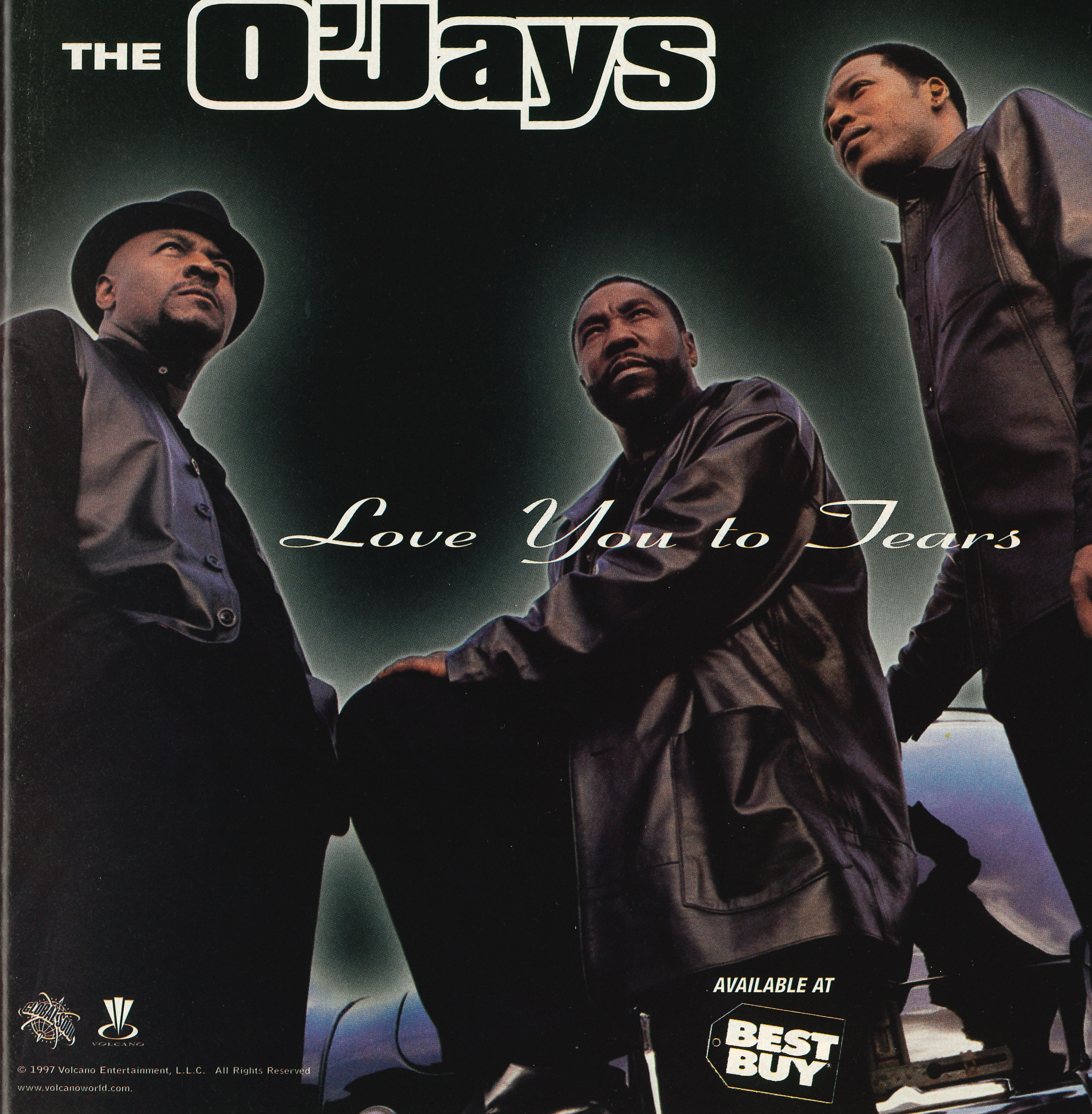

COOLIE'S
1 STOP
FOR SUGAR CANE
ICE COLD JELLY

1020 BLUES
classy threads

1•888•411•1020

The new album hits stores July 15.
Featuring the hit singles "What's Stopping You," "Pay The Bills" and "Baby You Know" (featuring Keith Sweat)
Produced by Gerald Levert

10 classic joints from the legends that brought you
"For The Love Of Money," "Darlin', Darlin' Baby,"
"Backstabbers," and "Family Reunion"
. . . make room for one more.


THE O'Jays
Love You to Tears
AVAILABLE AT
BEST BUY

© 1997 Volcano Entertainment, L.L.C. All Rights Reserved
www.volcanoworld.com

ORGANIZED KONFUSION

The new single & video
"SOMEHOW, SOMEWAY"
b/w
"NUMBERS"
From the forthcoming epic
THE EQUINOX

PRIORITY RECORDS

℗©1997 Priority Records, LLC

MEDICINEMEN PRODUCTIONS

Ear to the street

rap artist
CHUCK D
FOX NEWS channel

Back To You, Chuck

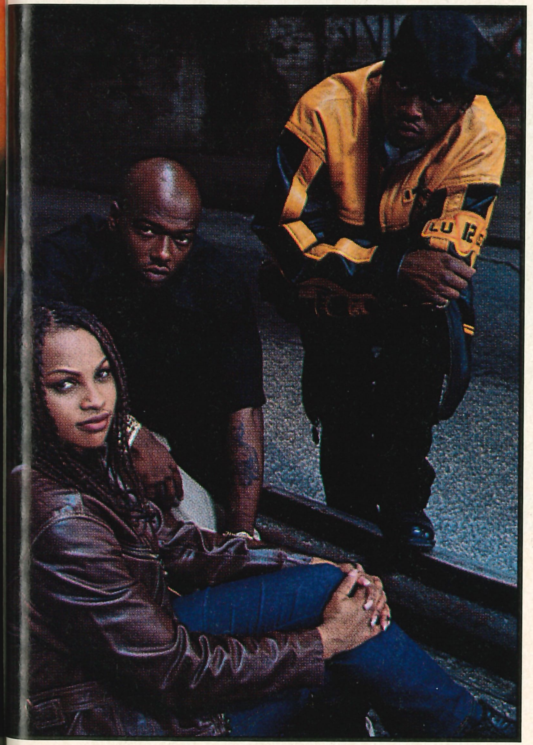
In keeping with his role as the hip-hop generation's premier messenger, Chuck D is now disseminating information to the masses via his new position as commentator and reporter for Fox News Channel. With the hopes of reaching those viewers who may be otherwise reluctant to watch the news, Chuck will report assigned stories as well as develop news feature packages.

Actor By Nature

Long after making his acting debut in *Jason's Lyric,* Naughty By Nature's Treach returns to the celluloid in *First Time Felon.* Directed by Charles S. Dutton and starring Omar Epps and Delroy Lindo, the made-for-HBO film airing in September is based on the true story of a boot-camp inmate who is sent to help save a town during a flood.

WU-TANG Online

The internet was all abuzz on an otherwise calm evening in late May when Method Man, Inspektah Deck and U-God conducted an online chat on Sonic Net. According to the music website's chat diva, Marti Zimlin, over 1,200 users logged on to shoot the cyber-giph with the Killa B's and cover such topics as the new Wu album, Meth's and Deck's upcoming solo projects, and weed smoking.



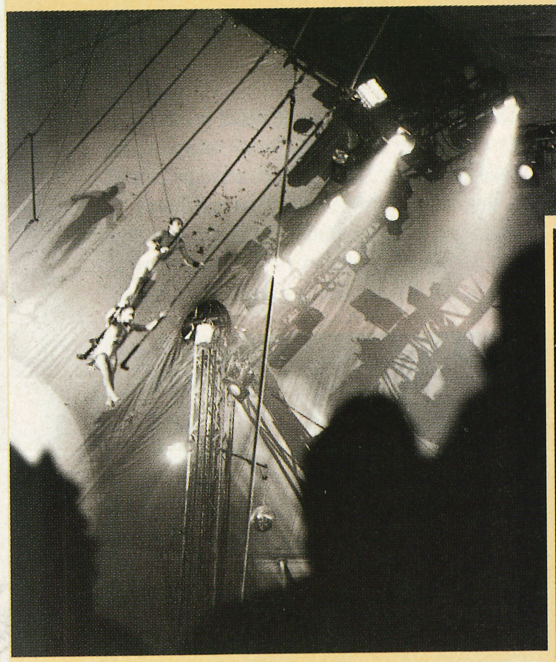
Coast To Coast Wake Up

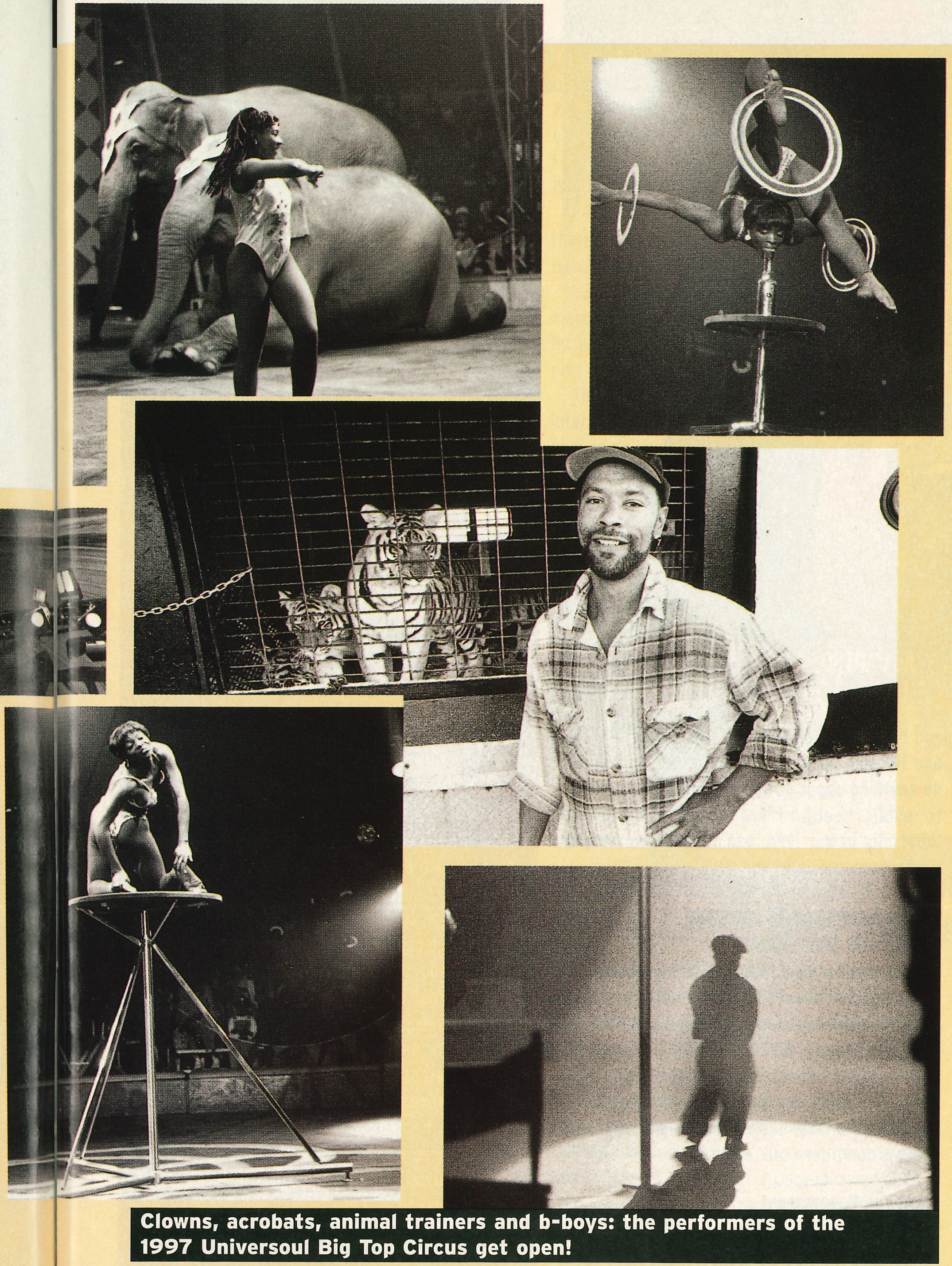
Long time radio veterans Sway and King Tech made hip-hop history on May 31st when they hooked up with Marley Marl and Pete Rock for a bi-coastal, simulcast session of the nationally syndicated Wake Up Show. Over 9 million listeners across the map, including Puerto Rico, the U.S. Virgin Islands and Japan, tuned in to the show, which now features Marley and Pete on a regular basis.

WU-TANG/STELLA MAGLOIRE, SWAY & TECH/PAT JOHNSON, MARLEY MARL & PETE ROCK/YOSHI KUDO

Send In The Clowns

AN HISTORICAL VIEWING OF THE BLACK CIRCUS PERFORMER





Clowns, acrobats, animal trainers and b-boys: the performers of the 1997 Universoul Big Top Circus get open!

PETE KUHNS

Break dancing may never become an Olympic sport, but thanks to Casual "Cal" Dupree and his partner Cedric "Ricky" Walker, founders and owners of the Universoul Big Top Circus, b-boys, with Black aerialists, a lion tamer, and a contortionist have found audiences and employment traveling the circus circuit. For years, the partners felt a circus was the perfect arena for staging such daredevil feats, but they kept being told that Black folks did not *like* the circus. "Black people never really had a reason to like the circus," says Dupree. "As kids we would go in school groups or our grandparents would take us as a treat, but we'd never really enjoy it because none of the performers looked like us."

Believing that Black audiences would enjoy a circus that was more culturally relevant, Dupree and Walker launched their single-ring show in 1994 and broke new ground for African Americans. The only other documented African American-owned circus was started by a man named Efram Lewis over 100 years ago. Little has been documented about Lewis and his attractions, except that his traveling show used to follow and entertain Black railroad workers throughout the Midwest.

While Black performers are a rarity among modern-day circus troupes, 150 years ago, when the European tradition was making its way stateside, Blacks were often the headlining attractions. In 1835, when circuses were more about freak show exhibits than death-defying feats of skill, P.T. Barnum (of Ringling Brothers and Barnum & Bailey fame) began making his fortune by touring a sideshow that exhibited Black folks. Some of his "attractions" had physical abnormalities, some were native-born Africans whose tribal markings and characteristics made them curiosities to Eurocentric whites, and others possessed nothing more than the gift of old age.

Barnum's first exhibit was a woman by the name of Joice Heth, a slave whose master, W.R. Lindsay, claimed that she was over 100 years old and that she had been the nurse of president George Washington. Barnum found Heth in Philadelphia where Lindsay was exhibiting her along with "authentic birth papers and a bill of sale." He purchased Heth for $1,000 and began touring her.

By the time Barnum joined up with showman James Bailey in the mid-1800s, he had made sideshow curiosities of a number of other Black people, including Admiral Dot, an 8 foot, 600 pound man; Millie and Christina, a pair of Siamese twins joined at the hip; Princess Peewee, who stood a mere 36 inches; Jo-Jo the Dogface Boy; and an African tribe of Ubangi people whose tradition was to physically alter their lips by stretching them with large discs.

While Barnum is arguably the most famous person to get rich from exhibiting Black people, he was by no means the first. In fact, it's most likely that he took his cue from a Frenchman who in 1810 persuaded a South African woman of the Khoi-Khoi tribe (called Hottentots by Dutch settlers) to return with him to Paris for the purpose of becoming a circus exhibit. The woman, known as Saartje Baartman, became the infamous "Hottentot Venus." She was paraded in front of Europeans who were fascinated by the size of her protruding behind. Baartman died in Paris in 1815 and her remains were dissected by one of Napoleon's doctors. Her genitalia remain on display at France's Musée de l'Homme (The Museum of Mankind).

By the late 1800s, many Americans began to protest the practice of displaying Black folks as "circus freaks." In response, circus owners began replacing their Black attractions with animal acts and families of European emigrants who had become famous for their physical feats of skill in their homelands.

Because of the circus' history of exploiting Black people and white circus owners' unwillingness to view Blacks as anything more than sideshow attractions, few Blacks have worked in the circus during the current century. In fact, Ringling Brothers and Barnum & Bailey did not hire its first Black showgirl until 1966 and its first troupe of Black performers—a New York City-based unicycle act known as the King Charles Troupe—until 1969. Since that time, however, there have been a number of trailblazers. Veteran showgirl Vanessa Thomas, aerialists Satin Denise Aubrey and Pa-Mela Hernandez, and clown Zachary Reece are among the list of Black circus performers.

Both Vanessa Thomas, who is now a performance director, and the King Charles Troupe are currently traveling with Dupree and Walker's Universoul Big Top Circus, which kicked off its first national tour earlier this year. **SHAWN RHEA**

Life Under The Hip-Hop Big Top

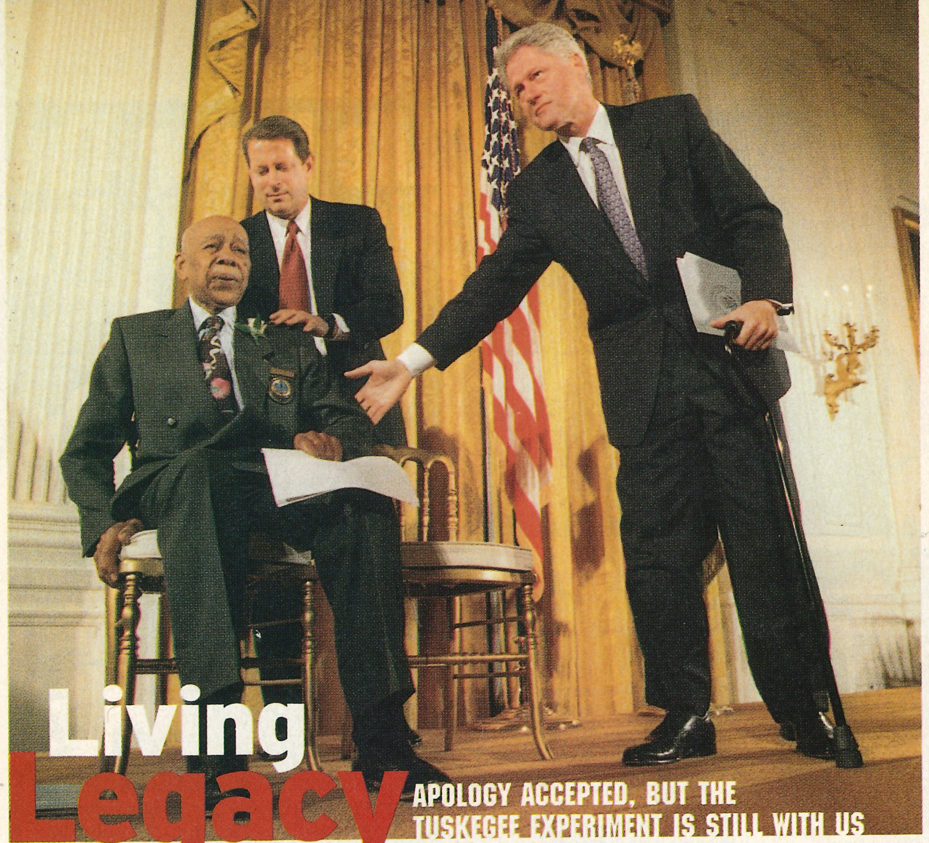
Three seasons of sold-out crowds in their hometown of Atlanta convinced Universoul Big Top Circus founders/co-owners Casual "Cal" Dupree and Cedric "Ricky" Walker that Black audiences were ready for their own circus. So earlier this year, the duo rolled out a national tour of their soulful extravaganza.

Dancing and chanting to such hip-hop classics as Rob Base's "It Takes Two" and Kris Kross' "Jump," Dupree, Universoul's ring master, uses a style that is rooted in both hip-hop MC and Baptist preacher to get his audiences going.

One of Universoul's most amazing acts is Princess Nayakata, an African-Spanish contortionist who bends her feet over her head and then uses them to put on sunglasses and sip water from a cup. Her wildest feat, however, involves wrapping her mouth around a bottle that is placed on a platform, and, while using the strength of her jaws to balance herself in a headstand, she spins hula-hoops around her arms and legs.

Other attractions include lion tamer Ted McRae; b-boy trio the Dragon Masters, whose head spins and dives bring break dancing to life for a younger generation of hip-hop lovers and make older heads remember why the art form was so revolutionary; the South African-based trapeze duo, the Ayak Brothers, who use the strength of their legs to suspend and catch each other in mid air; and the King Charles Troupe, who shoot basketball layups and jump double dutch rope while riding unicycles.

The Universoul Big Top Circus has already visited Atlanta and New York City. Remaining dates include Washington D.C. (June 27 - July 20), Cleveland (July 25 - August 3), Chicago (August 8 - August 31), Detroit (September 3 - September 28), Los Angeles (October 10 - November 2), and Houston (November 7 - November 23). **—SR**



Living Legacy

APOLOGY ACCEPTED, BUT THE TUSKEGEE EXPERIMENT IS STILL WITH US

Between the years 1932 and 1972, the government enticed nearly 400 Black Tuskegee men to participate in a research study by offering them free health care. What researchers did not tell the men is that they were diagnosed with syphilis. Nor did they give the men anything to treat the sexually-transmitted disease. Instead, the government silently monitored the effect of untreated syphilis for years. Although in the 1970s, the government paid about $10 million to the surviving victims and their families and offered treatment to those who suffered as a result of the experiment, it wasn't until this year that President Clinton formally apologized for the government's actions. The Source recently caught up with 22-year-old Carmen Head of Fairfax, VA, whose deceased grandfather, Freddie Lee Tyson, was a participant in the study. Even though her relatives never contracted syphilis and her grandfather did not die as a result of the disease, her anger over the experiment still simmers.

Discovering Her Grandfather Was An Experiment Victim

I remember being a very small child in the mid to late '70s when a representative came over to talk to my grandmother and grandfather about his participation in the experiment. [They said] he would then be a person in the federal compensation program. I remember my mother telling me what happened, and what the experiment was about. And I remember everyone being very upset about it.

How It Affected Her

The experiment made me very angry. I have always been sensitive to that part of history. I've known that there hasn't been a lot said about it, and I've presented that for a long time. But it's one thing to be angry about something and not do anything about it. So I have devoted a career to public health. I graduated from Howard University in May 1996, and I am now working as a reference specialist for AIDS.

On The Importance Of Informing The Hip-Hop Generation

I don't think people who are in my generation know anything about it. If my grandfather hadn't participated in the study, and if I hadn't attended a predominately Black university, I wouldn't know anything about the Tuskegee Experiment either. You don't read about it in history books on the college or high school level. Some graduate schools don't even talk about it.

What The Government Can Do To Make Amends

I think that it would be great if more work could be done towards uplifting the quality of healthcare for all people. I hope that we can make better community-based health clinics and health centers, as well as excellent hospitals in low-income, underserved areas. We can do a lot more in preventing diseases and educating people about their own health. I hope that President Clinton's apology is the beginning.

What More Needs To Be Done

So many families have been affected by this, and so many families have been infected by this. To say that you're sorry after so many years and just expect a healing to begin is just so far off. It was a [public] apology that my family didn't [attend]. I'm sure a whole lot of families didn't go.

NEKESA MUMBI MOODY

METRO
AIDS
AIDS
SHARED RESPONSIBILITIES

Are We Just Guinea Pigs?

CRITICS CALL INTERNATIONAL STUDY "SECOND TUSKEGEE"

With the ink barely dry on the news reports of the government's apology for the Tuskegee experiment, the United States government has again fallen under scrutiny for conducting scientific experiments on human patients. This time the patients are pregnant, HIV-infected women of African, Caribbean and Asian descent.

The National Institute of Health and Human Services and the Center for Disease Control and Prevention are performing nine studies to discover a treatment that would help prevent transmission of HIV from mother to child. The ultimate goal of these experiments is to find a less expensive treatment to lower the current rate of infection—1,002 babies born infected each day in Africa, Asia and the Caribbean.

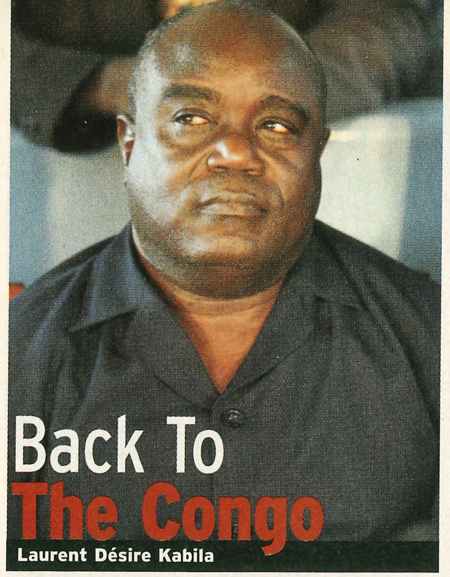
Some of the 12,000 women involved in the studies are being given placebos rather than AZT. The placebo-controlled experiments have generated a great deal of criticism from women and health advocacy groups. Critics claim that the studies are unethical since infected patients are being given placebos when AZT has proven effective in preventing the virus from being passed from HIV infected mothers to their unborn fetus.

"We agree with the aim of the studies," says Dr. Peter Lurie of The Public Citizen's Health Research Group, one of the opponents to the current study which has suggested that this is a "Second Tuskegee." "But the question is how do you identify a less expensive version. By providing some of the women with placebos when they could be given AZT that has been proven to work is unethical." The Public Citizen's Research Group and other critics of the study would like for all of the women to be given proven treatments rather than experimenting.

Dr. Jack Killen, the Director of the A.I.D.S division at the National Institute of Health, disagrees with the labeling of the study as another Tuskegee. "It is an incorrect comparison," argues Killen, who compares the placebo to the standard care available in most third world countries. "In the case of Tuskegee, people were denied access to treatment that was available in this country. In these studies, the placebo, or the standard of care practiced in a particular country, is readily available to the infected patients." **RASHID KWAME SHABAZZ**

AP-WIDEWORLD

KABILA & NATIVE AMERICANS/AP-WIDEWORLD, ILLUSTRATION BY MIAMI



Back To The Congo

Laurent Désire Kabila

Despite the dominant media image of Laurent Désire Kabila as a "self-proclaimed leader" and one in dire need of instructions on democracy, recent reports on Kabila omitted that the triumph of the new leader of the Democratic Republic of the Congo (formerly Zaire), is the culmination of 30 years of resistance to Mobutu rule, centuries of colonialism and the beginning of radical readjustments in U.S. policy in the region.

The 56-year-old Kabila, who has been associated with revolutionaries such as Che Guevera, Walter Rodney, Patrice Lumumba and a host of contemporary pan-Africanist leaders, has been trying since the 1960s to unseat dictator Mobutu Sese Seko. Seko is a CIA backed army general who had long overseen the exploitation of the Congo's resources for Belgium, France and the US, as well as lined his own pockets, since its first popularly elected Prime Minister, Patrice Lumumba, was assassinated in 1963.

The Congo, located in central Africa, has long been the prize of Europe's scramble for Africa. The Congo River basin produces nearly two-thirds of the world's potential hydraulic energy, as well as minerals such as cobalt, chromium, tantalum, tin, copper, zinc, lead, silver and gold. The scramble for Africa may have taken on a new diplomatic mask, but most certainly it isn't over. **LARVESTER GAITHER**

Still Reaching For The Starz

BET MOVIES STARZ! 3 SM

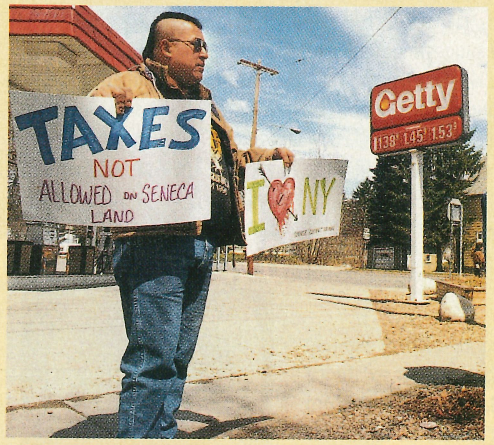
Although the first all-Black movie channel has been on select cable airwaves since February, if you don't live in certain parts of Louisiana, D.C., or Cali, you'll be on a never-ending quest for your 24-hour melanated film experience.

"It's a constant battle to remind them [cable companies] that there is a consumer base for this type of channel," says Nina Henderson, vice president of BET Movie Starz.

BET network cannot offer premium channel perks such as commercial-free movies, according to Henderson. So until negotiations with major national distributors including Comcast and Time Warner bear fruit, she urges folks to call or write their local cable companies and demand to see Black images on TV and "make a place for Black talent to show their work."

This work includes flicks produced by or starring Blacks—from *Clockers* and *Sheeba Baby*, to first-run international and independent works. "It all comes down to Black people speaking up for themselves and being proactive consumers," reminds Henderson. "A letter to the head of programming is like casting an election vote."

AKIBA SOLOMON


TAXES NOT ALLOWED ON SENECA LAND
I ♥ NY
Getty
138 145 153

GENOCIDE: The Sequel

The outcome of a fierce battle between several Native American nations and New York State may soon affect Native Americans across the country. At the center of the controversy is a Supreme Court decision that allows Indian convenient store merchants on reservations in New York to be taxed on the sale of gasoline and cigarettes.

While the decision came as good news to the New York State Association of Convenience Stores, a group of New York merchants that sued the state because they said they could not compete with the tax-immune Native American nations and their shops, it hasn't blown over too well with several Native American nations. Viewing the law as an encroachment on their powers as a sovereign people, the Senecas, the Akwesasne Mohawks, and the Poospatucks of Long Island, have refused to comply with the regulations. In retaliation, the state—which estimates that the taxes lost are about $100 million a year—has imposed sanctions on the three tribal nations barring the delivery of gasoline and cigarettes.

On the reservations, where unemployment has always hovered between 35 and 40%, the recent regulations have pushed unemployment closer to 60%. Native American activists have responded with mass demonstrations—from blocking thruways to student walkouts. "Throughout history, we have been attacked and annihilated by the white man," said Michael Schindler, President of the Seneca nation. "We see this as an infringement on our sovereignty and an attempt towards forced assimilation with whites, which to us is nothing less than genocide." Governor Pataki's attempts to repeal the April 1 legislation were rebuffed by the court system.

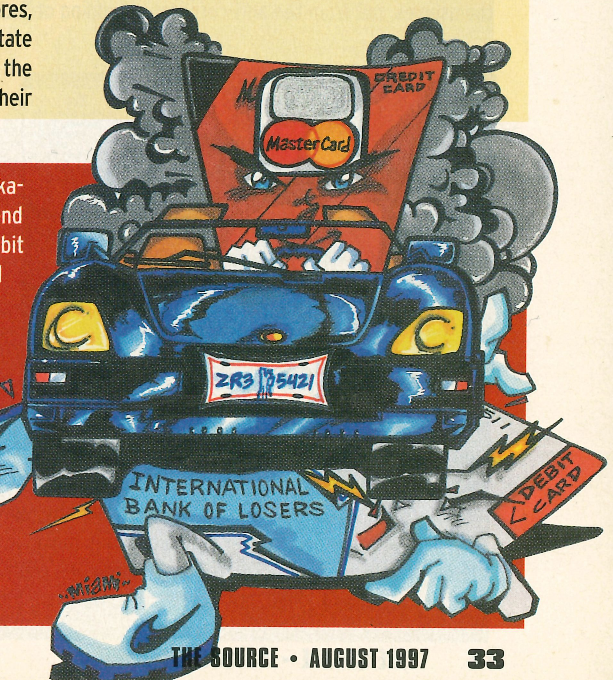
JOSHUA BLOODWORTH

CHARGE IT?

So you've opened up a checking account and the bank has blessed you with a Visa/MasterCard lookalike debit card. Depending on how resourceful and patient you are, you may have to put your weekend car rental plans on hold. Unlike credit cards, which give companies a certain sense of security, debit charge cards only grant merchants access to the money in the customer's checking account, and therefore provide no qualification of creditworthiness.

To date, there is no mandate for rental car franchises to accept them. According to company representatives at Hertz and Avis, they no longer accept this method of payment due to loss of revenue and other factors. Both companies require debit card customers to follow the same procedures as someone who pays cash to rent a car—including advance notification and a substantial deposit.

But you may not be completely out of luck. Some companies are cashing in on ways to make debit cards work for them. "The locations put a hold on the customer's debit card for an amount just over the estimated charges, which vary depending on rate, product, etc.," says Susan Welty, Budget Rent-a-Car Public Relations Manager. "Though we are still doing research, all corporate owned Budget Rent-a-Car locations currently accept debit cards from customers," she adds. **LATONYA KITTLES**



Media Watch

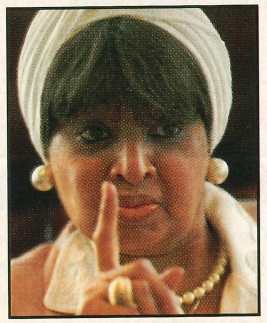
A Survey of the Mainstream Media's Coverage of Hip-Hop

George
THE 20 MOST FASCINATING MEN IN POLITICS
GEORGE CLOONEY'S DECLARATION OF INDEPENDENCE

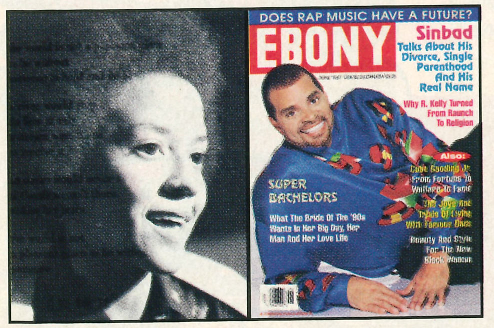
MUSIC PRESIDENT BLIGE

The editors at *George* magazine asked hip-hop soul's mack diva, **Mary J. Blige,** to drop some jewels on how to run a successful presidency. Mary, who claimed that she and running mate sister LaTonya would run under the 'Stop the Violence' party ticket, said that her campaign song would be her own, "Love Is All We Need," and that she would model herself after **Martin Luther King Jr**. Focusing primarily on domestic issues, she said that she would fight hardest to end the teen pregnancy epidemic, create a new education department, abolish the IRS and veto bills for increased taxes. OK, it seems Mary's a liberal democrat at heart. But soon she plays herself by suggesting that a stereo system, a chocolate machine, and a Fendi store be installed in the Oval Office. Ms. Blige also gives one reason why it might be a bad idea to elect her: "I would make everyone go shopping for two or three days a week," she said. She then admits only one real reason to go to war—"if there were no sunglasses and shoes." Mary, Mary, why you bugging? Must our young Black musicians be so de-politicized in these times of political struggle, especially when hip-hop is under such ideological scrutiny? It would help tremendously if our young Black celebrities gave some real thought to the world around them and stopped faking jacks.

TUCKERED OUT



C. Dolores Tucker never tires of attempting to control hip-hop artists' freedom of expression. This time, the bane of her existence are the lyrics of **Lil' Kim** and **Junior M.A.F.I.A.**, and their record company's distributor, Time Warner. Chairman Gerald M. Levin was greeted by picketers as he made his way to Harlem's Apollo Theatre where the company's annual meeting was to be held. Riding in on her righteous broomstick, Tucker bumrushed the meeting, recited some of Kim's hardcore verses, and said to Levin: "You condone the destruction of our children." The music inspires violence among youths and "explicitly teaches young girls to be whores," she added. Levin responded with a pat 'business is business' answer—"we're committed to balancing artistic integrity and freedom with social consciousness." If it is at all profitable, right Mr. Levin? Though Tucker's tactics are extremely suspect and threaten rap in a multitude of ways, hip-hop *is* in need of a spiritual overhaul. But change is only going to come from within the hearts and minds of the artists themselves, not from the anti-corporate prodding of Tucker or profit-hungry record companies.

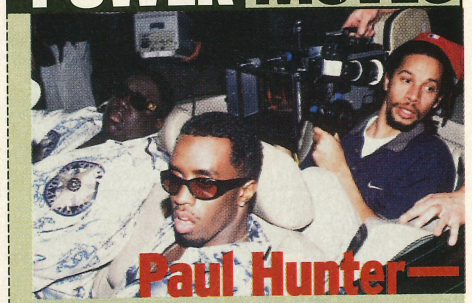

DOES RAP MUSIC HAVE A FUTURE?
EBONY
Sinbad Talks About His Divorce, Single Parenthood And His Real Name
SUPER BACHELORS

FUTURE SHOCK

Ebony magazine, known for its Black middle-class values and generally un-hip coverage of hip-hop, took a sympathetic look at the future of rap music in their June issue. As the art form seems to be at a moral and artistic crossroads, the reporter ponders rap's life after **Tupac**'s and **Biggie**'s violent deaths. Ivy League intellectuals Michael Eric Dyson and Dr. James Comer, as well as music industry icons **Quincy Jones** and **Will Smith,** describe how the market has warped the music and helped to legitimize gangsta culture in the minds of many young people. **Nikki Giovanni**, the poet and activist who dedicated her latest book of poems, *Love Poems,* to the late Tupac Shakur, seemed the most hopeful. "The violence didn't come out of rap, any more than sex came out of Ma Rainey's songs," she said. Giovanni, who never met Tupac, has tattooed "Thug Life" on her body in remembrance of the one Tupac wore. "These are our children; we can't treat them like the enemy," she said in the article. "Tupac and Biggie are all our sons. We cannot walk away from them."

BRETT JOHNSON

POWER MOVES



Paul Hunter—DIRECTOR

Late one evening in 1995, a not-yet-known and starving film/video director named Paul Hunter sat around his apartment with his best friend, brainstorming ways to get a good break. "All you need is one video," Dex predicted, "just one on a hit artist to set it all in motion." And so it was. That November, Hunter landed a job shooting a clip for R&B singer Joe's "Things your Man Won't Do"—a tightly directed, explosive mini-film which attracted video offers from recording stars Keith Sweat and Aaliyah. With his resume now reading like a "Who's Who" on urban/pop charts—Erykah Badu, Notorious B.I.G., Whitney Houston—Paul Hunter, who already uses creative tools like plot development, eye riveting action, and dramatic angles, is broadening his focus and aiming at the silver screen.

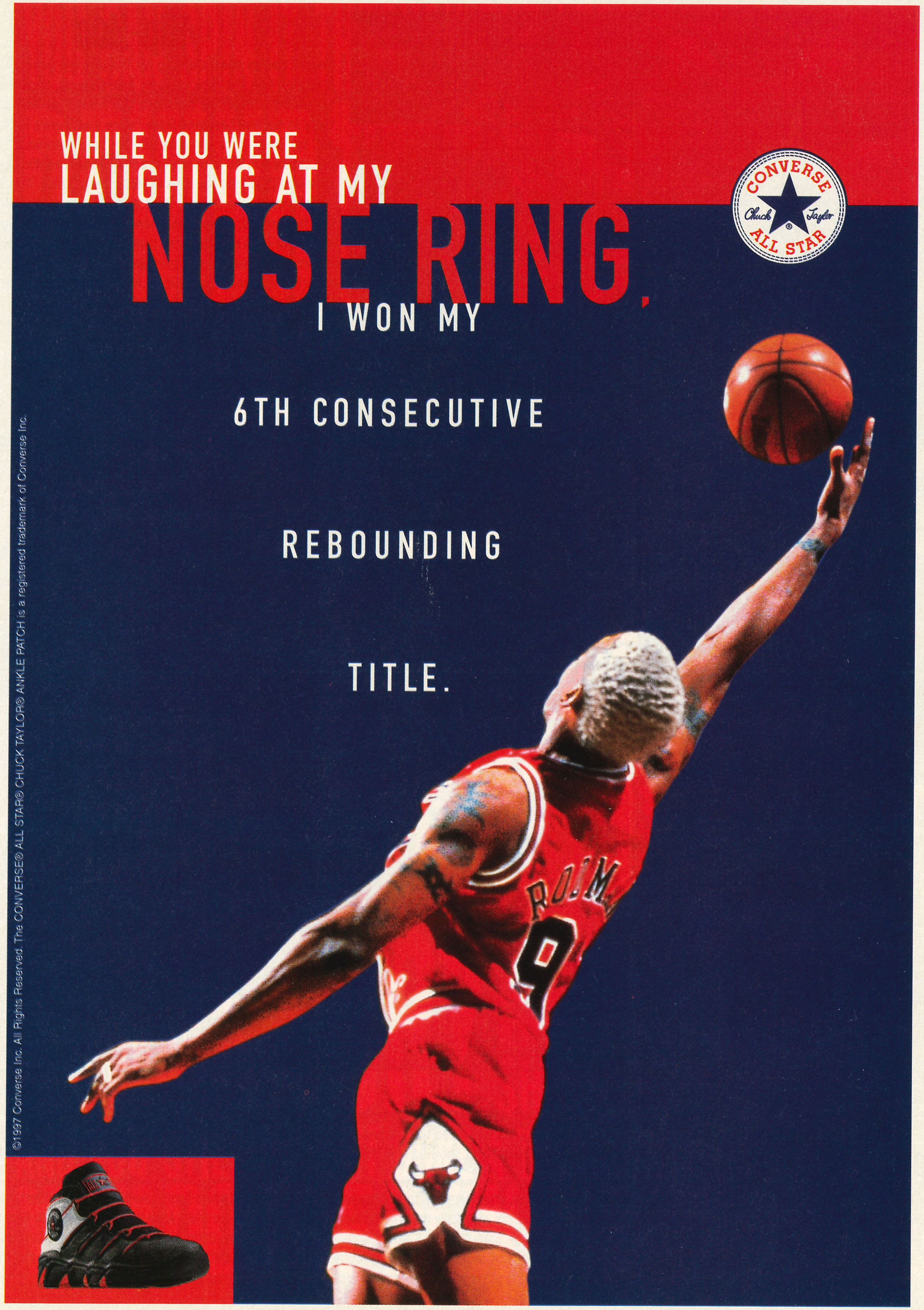
Before working with chart-topping recording stars, Hunter was working his way through film school at California State University in Northridge, near Los Angeles. "I was sleeping on the floor," he recalls. "There would be times when my roommate and I would turn off all the lights in our apartment because we knew that the landlord was coming." Hunter spent the next few years after college shooting some spec commercials and lesser-known videos. "That experience helped me prepare for the big projects," he explains. "When I first started out, I may not have been ready to work this fast and this consistently."

Hunter, who has worked with video budgets from $5,000 to more than $750,000, is scheduled to shoot new gems for Mariah Carey, Blackstreet, Snoop Doggy Dogg and Toni Braxton. Moreover, he has Universal, Miramax and almost every other major movie studio courting him to shoot full-length features.

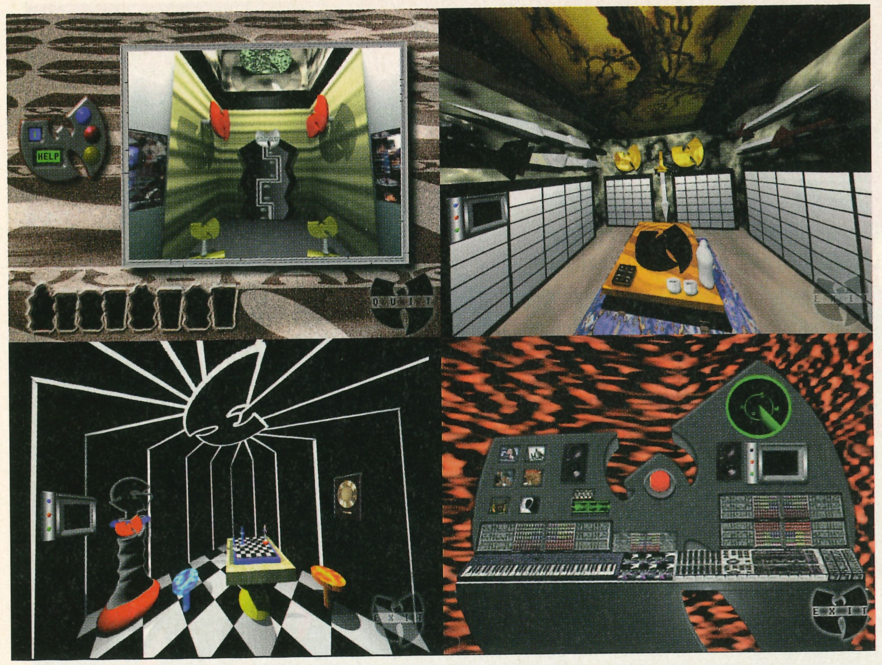
With his first full-length feature slated to begin production soon (an HBO film for Quincy Jones entitled *Juke Joint*), Hunter's career is set to explode. Nevertheless, he is taking time to search for the right scripts, and enjoying a valuable camaraderie with his peers: "The younger Black directors like the Hughes Brothers, F. Gary Gray, Hype Williams—we're sticking together as we come up," says Hunter. "We all talk and try to support each other." He adds, "I mean, that's the way Spielberg and Lucas do it!"

J. JAI BOLDEN

MARY J. BLIGE/MARC BAPTISTE, C. DOLORES TUCKER/AP-WIDEWORLD, NIKKI GIOVANNI/UPI-CORBIS-BETTMANN, PAUL HUNTER/TRILOBITE



©1997 Converse Inc. All Rights Reserved. The CONVERSE® ALL STAR® CHUCK TAYLOR® ANKLE PATCH is a registered trademark of Converse Inc.



Enhanced Hip-Hop

Unless you've been sleeping for the last few years, it's pretty certain that you've seen, heard about, or played something interactive. Enhanced CDs mean that interactivity in hip-hop has gone from "wave your hands in the air" to "point, click and enter the Wu Tang Mansion."

Last month, Wu Tang released their enhanced *Wu Tang Forever* CD, joining the likes of Mobb Deep, Xzibit, Digital Underground, The Beastie Boys and KRS-1 as interactive hip- hop artists. Video clips, soundbytes, catalogues, and point-and-click samples are strong elements of all—each infused with the artist's bios and lyrics. The format is entertaining *and* economical. According to Ola Kudu, Loud VP of Creative and New Media, "Hip-hop has always been about innovation and enhanced CDs are an extension of that evolution."

A point to consider: enhanced CD programs are cropping up on the consumer market, so it's merely a question of time before enhanced CD "mix tapes" start showing up at your local record store, taking hip-hop's creative love affair with technology on to the next level. **RENEE SOUCY**

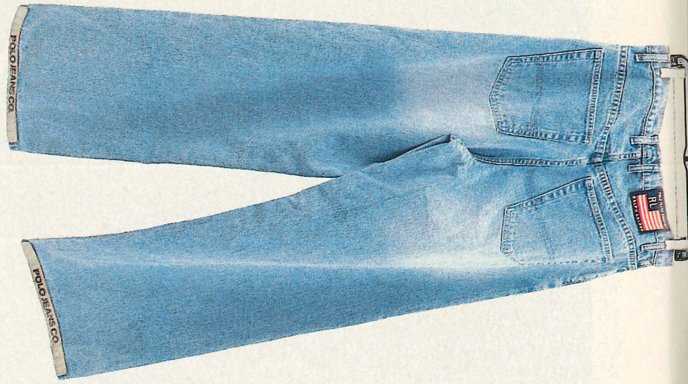
In The Place To Be —Alcohol Free

The stereotypical vibe of getting blunted and crackin' open a 40-oz. seems to be on a bit of a downward trend these days. Non-alcoholic clubs are sprouting up all over the country. "There's a segment of young people who are looking for a natural high," says Will Power, host of Oakland's Upper Room. "They want to be away from the alcohol and the drugs."

According to promoters, women in particular frequent hip-hop sites like these because they are much less likely to be harassed by rough-housin', drunken men. And the violence factor as a whole drops 300%. "Non-alcoholic clubs are not only becoming more popular," Power maintains, "but necessary." Other such clubs include Higher Ground (also in Oakland), The Good Life in Los Angeles, The Point in The Bronx, and Tiffany's in Mississippi. **ADISA BANJOKO**

Polo Power

Leave it to the folks at Ralph Lauren's Polo Jeans Company to hit 'em in the head with some next shit. Their new jeans comes with a logo-ed patch on the back cuff of the legs. Originally designed to prevent your cuffs from getting messed up, we just look at it as another way to floss your Polo gear.



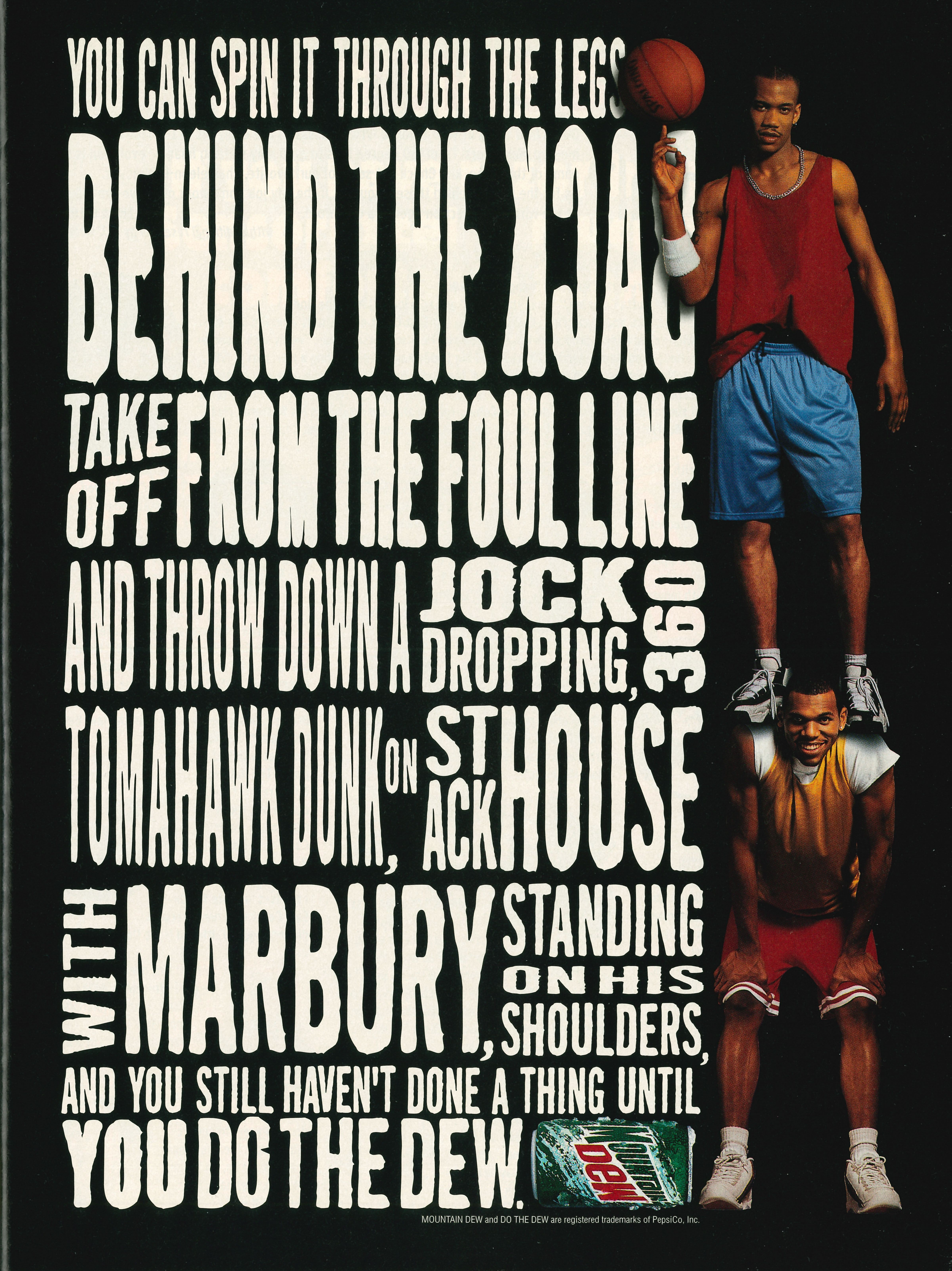
FuBu and Gap

So how did FuBu get one of their baseball caps in a Gap commercial starring LL Cool J? "It's simply cross-promotion," says FuBu's vice-president Jay Alexander Martin. "They wanted to use LL and he's from our camp." LL even incorporates FuBu in his rhyme about The Gap when he says, "For us by us/On the low." The Gap jeans campaign, which also featured several other entertainers, marked the company's return to network television after five years. "People don't dress in head-to-toe Gap," says Beverly Butler, Director of Public Affairs at Gap Inc. "When LL showed up to the set and explained to us his association with FuBu, we felt it was okay. This campaign is about showing how this brand fits into everyone's lifestyle." **—MIMI VALDÉS**

Regional Steelo

Knoxville, TN: Considering it's only available at the Phat Kaps store, Phat Farm is extremely popular. Cool T-shirts by Enduro Sport, Live Hard and Fat Albert. Nike Air Max sneakers with no socks. **Bay Area:** Colorful designs on silk shirts, especially those by Versace, are the standard. The white Allen Iverson sneakers by Reebok get play too. **Cincinnati**: Cargo shorts, really baggy jeans, camouflage, brands like PNB Nation, Tribal Streetwear and Ecko Unlimited. **Ann Arbor, MI**: Fisherman hats in funky colors like orange and yellow, golf style clothing, cargo pants, oversize khakis, Polo shirts. **Washington, DC**: Andre Byron T-shirts with an abstract design of splashed paint in bright colors are hot. Kids are big on T-shirts (especially heather gray) with designs and matching them with their sneakers. **—M.V.**

UPPER ROOM/FEBA KONTE, POLO JEANS/T. HOPKINS, GAP VIDEO GRAB/ERIC RUSS


YOU CAN SPIN IT THROUGH THE LEGS
BEHIND THE BACK
TAKE OFF FROM THE FOUL LINE
AND THROW DOWN A JOCK DROPPING, 360
TOMAHAWK DUNK ON STACKHOUSE
WITH MARBURY STANDING ON HIS SHOULDERS,
AND YOU STILL HAVEN'T DONE A THING UNTIL
YOU DO THE DEW.
Mountain Dew

MOUNTAIN DEW and DO THE DEW are registered trademarks of PepsiCo, Inc.

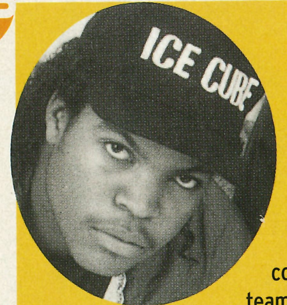
TRANSperformers

Keep it real?

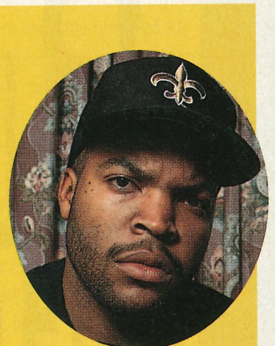
Guess how many of your favorite lyrical assassins are denizens of the land of hip-hop makeovers. From 180 degree flips to gradually shifting images, evolution is the name of the game, kid. Check out some of our favorite, chameleon-like moves. As for the brains behind these disguises, if the day job don't work out, give the folks at the witness protection agency a call. Word.

AKIBA SOLOMON

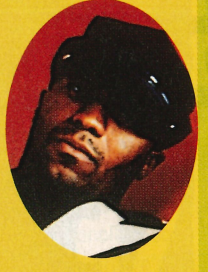
with additional research by A.J. Woodson



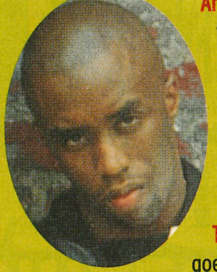
Artist: Ice Cube, jheri-curled sporting "gangsta" in N.W.A
Songs: "Straight Outta Compton," "Fuck the Police" and solo joint "I Ain't the One,"
Transformation: Take your pick. First, Cube moves to the East Coast and records *AmeriKKKa's Most Wanted* with Public Enemy producers the Bomb Squad. He also blesses Public Enemy with a verse for "Burn Hollywood Burn" starring Chuck D and Big Daddy Kane. Still sporting a jheri curl in 1992, Cube the actor emerges as Dough Boy in *Boyz N the Hood.* Within a year Cube acquires a baldie, records *Death Certificate,* and announces that he's joining the Nation of Islam. But in 1996, after a couple of hit singles devoid of Islamic doctrine, Cube grows an afro and returns to his Western "roots," teaming up with Westside Connection mates W.C. and Mack 10 to demand that the East Coast "Bow Down."



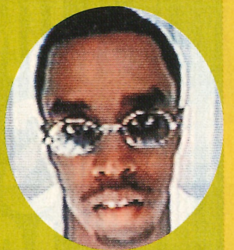
Artist: Kool Keith, member of avant garde hip-hop legends Ultramagnetic MCs
Song: "Ego Trippin'"
Transformation: In 1994, Kool Keith moves to California and continues recording under a string of aliases including Willie Smith (the pimp) and Dr. Octagon (the gynecologist. With the mainstream success of Dr. Octagon, Keith puts the high-art lyrical stylings (temporarily) on hold to become a highly inventive porno actor.

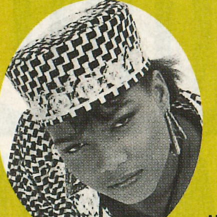


Artist: Square Roots, the bohemian/afrocentric street performing Philly MCs
Album: Feel-good limited release *Organiz,* featuring world's longest crew cut courtesy of the Foreign Objects and rhyme metaphors involving popcorn
Transformation: The clone-slaughtering Roots, featuring Black Thought the Bad Lieutenant, Malik B the Ill Militant and Brother Questlove.



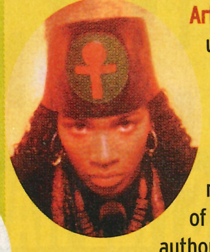
Artist: Puff Daddy, dancer for Heavy D and the Boyz and Father MC; New York party promoter
Videos: Heavy D's "We Got Our Own Thang" and Father MC's "Treat 'Em Right"
Transformation: Puffy goes from an Uptown Records intern and a well known NY promoter to a big Bad Boy CEO, a multi-million dollar producer, and a #1 single-having artist with "Can't Nobody Hold Me Down."





Artist: Queen Latifah, the head-wrapped, lyrically adept feminine teacher
Songs: "Wrath of My Madness," "Ladies First"
Transformation: With *Nature of a Sista,* La sheds her famous head wrap and experiments with R&B tracks. By 1993, she becomes Kadijah James on "Living Single," a successful entrepreneur with Flavor Unit management, and Hollywood's favorite Black female role model. But on her third album, *Black Reign,* an older, bolder, Latifah states that she "never was a teacher, never was a preacher..." Her last movie role, *Set it Off,* has the permanently permed Latifah playing ruff and rugged lesbian bank robber Cleo—a risky role even for a hip-hop transformer.

Artist: Tupac (respect due), dancer, roadie for Digital Underground
Video: "Humpty Dance"
Transformation: In the early '90s, 'Pac does the Hollywood thing, playing psycho Uptown boy Bishop in *Juice.* He also hits the lyrical scene with woman-loving singles such as "Brenda's Got a Baby" and "Keep Ya' Head Up," but flips script in the next breath with "I Get Around." In 1995 'Pac becomes the media's favorite thug after run-ins with the Hughes Brothers and other brushes with the law. Before his murder, 'Pac falls in and then out with Bad Boy prince The Notorious B.I.G. (respect due), does a bid, recommits to the West Coast with his Death Row release "California Love," and espouses his hate for the East Coast with nasty records dissing Biggie, Faith and Mobb Deep.



Artist: Isis, queen mother of ultra-Afrocentric X-Clan
Album: Super-revolutionary *Rebel Soul*
Transformation: Lin Que, leather crown-free business partner of Lyte and author of the decidedly un-Afrocentric "Rip it Up." The hook says it all: "Rip it up, go ahead rip it up. Get hard, get hard, rip it up."

"NEW" QUEEN LATIFAH/RANDEE ST. NICHOLAS, "NEW" ICE CUBE/MAURICE MCINNIS, "NEW" PUFFY/ERIC RUSS, "OLD" ROOTS/MPOZI TOLBERT, "NEW" ROOTS/MICHAEL LEVINE, "OLD" TUPAC/MAURICE MCINNIS, "NEW" TUPAC/AP-WIDEWORLD

FACE THIS FACT:
If you have razor bumps, SensorExcel® is much more comfortable than Bic®.

Take the SensorExcel Challenge.

Tests with Black men prove that SensorExcel® is more comfortable than Bic¹. So comfortable, you can shave every day, which is clinically proven to reduce razor bumps. Only SensorExcel has flexible microfins to protect your skin and two self-adjusting blades that glide over the contours of your face for fewer nicks and cuts. For maximum comfort, also use Gillette Series Shave Gel and After Shave to moisturize your face and help prevent irritation. Take the SensorExcel Challenge. Even if you have razor bumps, shaving can be a lot more comfortable.

Gillette
The Best a Man Can Get

¹1996 Consumer Use Testing vs. Bic Sensitive Shaver TM/MC. © 1997 The Gillette Company (USA), Inc.

VS
Gillette SensorExcel
Gillette Series Gel Advanced Performance Extra Protection with Moisturizers Pacific Light
Gillette Series After Shave Skin Conditioner Gel Extra Moisturizing and Soothing Pacific Light

Doc Strange in the 21st Century

Pimp Mobile 2000

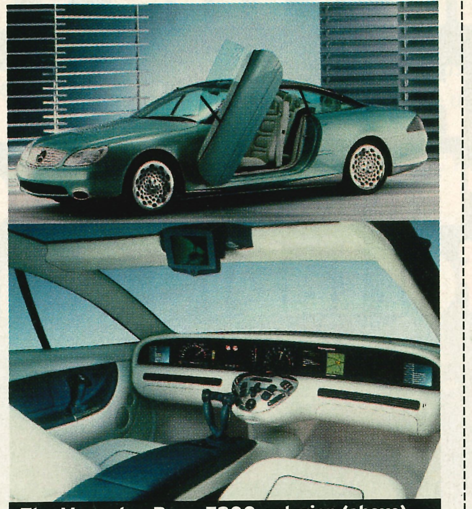
THE FUTURE OF YOUR CAR IS IN THE HANDS OF MAD SCIENTISTS

How fast is the fastest car today? As of last month, scientists in Europe challenged the sound barrier by creating a car that moved at 500 miles per hour. But, as usual, better is almost never good enough. A team of American researchers claim they will soon unveil a car capable of traveling at speeds up to 750 miles per hour. Often science pushes the boundaries of the mundane in search of man's ultimate limitations. But despite the fact that these evolutionary growing pains usually first manifest themselves in the form of some eccentric looking experiment, the end product over time can result in specific breakthroughs which benefit the whole of mankind. These are the kinds of growth spirits the world of human transportation has always gone through; but recently the advancements have taken a decidedly progressive turn.

As overpopulated hectic urban centers (read: cities) continue to invade the peacefulness of suburbia, people-moving solutions continue to occupy the main discussions when it comes to inner city development. Cities have always discouraged the ownership of cars by city folk, but as the standard of living in America continues to rise, the haves that populate the cities of the nation refuse to let go of their precious horseless carriages.

Hence, the lab rats are continually forced to come up with new futuristic solutions to the growing crush of urban drivers. The most famous testing ground for these solutions has come in the form of what is known as the concept car. These are cars that auto manufacturers like Honda and Cadillac roll out every year at the auto shows to (a) give the public and car industry a shot of excitement for their brand; and to (b) measure the reaction the public has to their long-sighted auto solutions. Some of the offerings lean toward the ridiculously ugly, like the purple Plymouth Prowler, while others, like Chrysler Atlantic, give car fans a genuine look into the incredibly attractive future of automobiles.

For the last few decades future car designs focused on aerodynamics, but with the new trend toward city-friendly vehicles, attention has moved to size, efficiency, and the dual functionality that sport utility vehicles like the Jeep and Land Cruiser have become known for. The Chrysler Back Pack looks like something out of Star Trek, but the ultra compact mini-pickup will actually hit the streets in '98. The KMX-3 is another compact car that its makers are calling the "The Next generation RV." This vehicle is special because it uses a new technology that allows a satellite to guide the driver via a virtual map which changes with the terrain. The flyest of the concept cars comes from Mercedes-Benz in the new F200. Instead of a traditional steering wheel with a brake and accelerator pad, this car gives you everything in one joystick which can be operated on the passenger side as well. Also, instead of conventional rear-view mirrors, the F200 provides the driver with four different video camera views of its surroundings.


The Mercedes-Benz F200 exterior (above) and interior (below)

But looks and gadgets aren't the only things set to improve. For years environmental activists have been championing the cause of alternative fuel and for the first time it has become a reality. Saturn has introduced the EV-1, an electric powered car that goes from 0-60 in nine seconds, gets about 79 miles to the charge, and can be recharged at any regular wall outlet in about 4 hours.

Of course if the car changes, so too must the method of obtaining the prized whip. Internet car sales have already become the rage in the auto world as bargain hunting shoppers find more money saving incentives by purchasing online. So far the leader seems to be Car Smart (www.carsmart.com). Here you can search for any new or used car in any area of the country and digitally haggle your way into a great deal.

Much of this may become obsolete. Scientists are currently hard at work on a computerized highway. The idea here is to have a highway where individuals enter the road and instantly kick back, allowing the computerized highway to navigate them towards their predetermined destination. If this becomes the case, auto culture will most likely be reduced to flashy exteriors. Hmmm...not too far from what we have now.

ADARIO STRANGE

**Send all money-scented air-fresheners to original@DTI.NET*

DR. PAIN

Dear Dr. Pain,
Over the past year I've experienced a number of vaginal infections. It all began with a yeast infection which cleared with over-the-counter medication. But for the past few months I've had recurrent vaginal discharges that are different from a yeast infection. The discharge is grayish and frothy with a very foul smell that is much worse when I have intercourse. The doctor told me that I have bacterial vaginosis and put me on medication. It clears up for a minute, but it keeps coming back. Can you please tell me more about this condition? What advice do you have to get rid of it?

Vaginitis is one of the most common reasons why women seek health care. Caused by a lack of the hormone estrogen, irritants, allergies, or infections like candidiasis, trichmoniasis, and bacterial vaginosis, vaginitis is an irritation in the vagina that triggers an abnormal discharge. Bacterial vaginosis can be caused by several bacteria—most commonly gardnerella vaginalis. Just as you described, it is present with a heavy vaginal discharge that is grayish, frothy, and has an unpleasant odor.

So what you really are experiencing is vaginitis as a result of bacterial vaginosis. One can usually treat vaginitis with prescribed creams, suppositories, vaginal tablets, or oral antibiotics from your clinician. However, if antibiotics are prescribed, it is probably *just* as important that your partner sees a physician and gets a prescription too.

Recurrent vaginitis can be caused by incomplete treatment of a previous infection, conditions that weaken the immune system (like diabetes and HIV), or re-infection from an untreated partner. Although having recurrent vaginitis can be very frustrating, you must continue to see your clinician regularly.

Here's how to avoid this condition from recurring once you are free of symptoms:

-avoid chemicals in perfumed or deodorant soap, detergents, fabric softeners, bubble baths, powder, and vaginal sprays
-always wipe away from the vagina after bowel movements
-do not have more than one sex partner
-inspect your partner's penis for sores or discharge (often the cause of recurrent episodes)
-use latex condoms
-do not douche more than twice a week and use vinegar and water only

Please send all health and fitness questions to: Dr. Pain, THE SOURCE, 215 Park Avenue South, 11th Floor, New York, NY 10003

ROYAL FLUSH

Iced Down Medallions
featuring Noreaga
In stores now

The first single from the forthcoming album
GHETTO MILLIONAIRE
In stores August 19th

Beats by Buckwild, EZ Elpee, L.E.S.,
Beatminerz, and others.

"Following in the tradition of the great MC's from his hometown (New York City), FLUSH displays an unyielding flow and fierce syntactical rhetoric on the plush 'Iced Down Medallions.'" -THE SOURCE

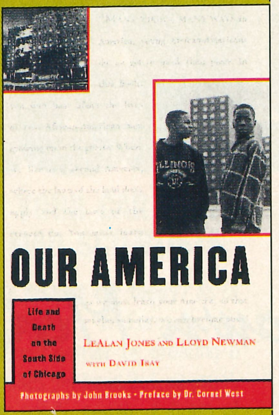
GHETTO MILLIONAIRE 3 1/2 Mics The Source

Noreaga appears courtesy of Penalty Recordings
Executive Producers: Bryan Leach & George Rowan
Management: George Rowan for Strong Link Management

BLUNT RECORDINGS
Blunt Recordings. Manufactured and distributed by TVT Records, 23 East 4th Street, New York, NY 10003 Tel: 212.979.6410 Fax: 212.979.6489 www.tvtrecords.com

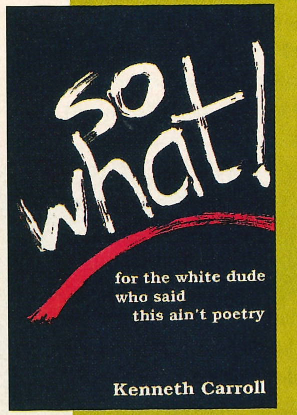
book review

Our America


OUR AMERICA
Life and Death on the South Side of Chicago
LeAlan Jones and Lloyd Newman
with David Isay
Photographs by John Brooks • Preface by Dr. Cornel West

In 1993, National Public Radio contributor **David Isay** wanted to find a new angle on an old story: the poverty, violence and despair gripping the South Side of Chicago. So Isay searched for two young reporters who could tell this story from the inside. He found **LeAlan Jones** and **Lloyd Newman,** a pair of thirteen-year-olds who, armed only with microphones and tape recorders, set out to document their world—the infamous Ida B. Wells projects. ***Our America*** (Scribner Books, $23.00) is composed of transcriptions of recordings that did not appear on their prize-winning NPR documentaries, "Ghetto Life 101" and "Remorse: The 14 Stories of Eric Morse." Aided by the stark black and white photography of newcomer **John Brooks,** Newman and Jones are able to convey a reality and urgency from which even the most learned academics and so-called experts fall short, and in the process usher in a new stylistic vanguard of sensitive, first person, urban journalism. **ADAM MATTHEWS**

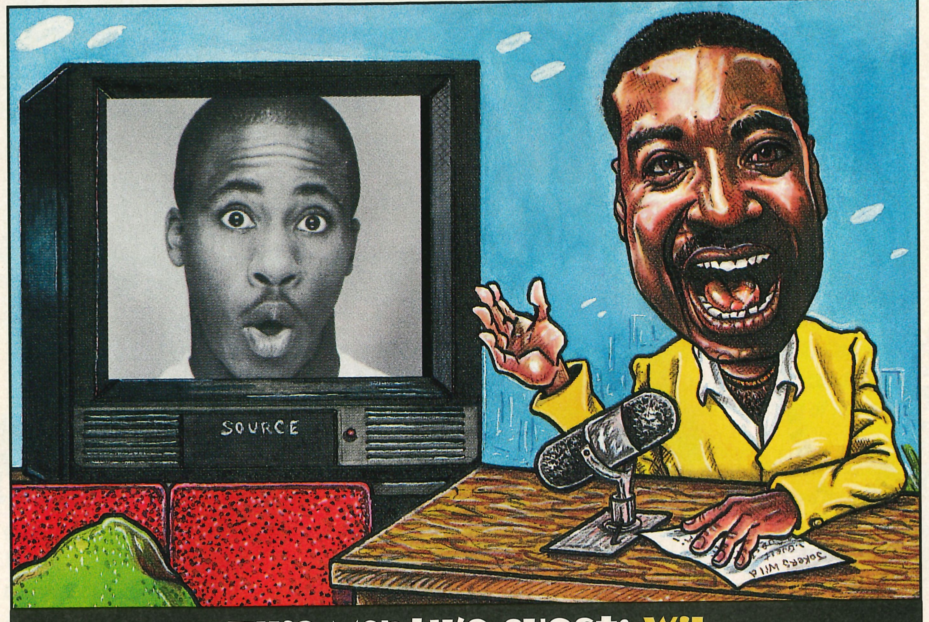
So What!



In an age of niche publishing, **Kenneth Carroll's *So What! for the white dude who said this ain't poetry*** (The Bunny and Crocodile Press, $8.00) is a refreshing book of poetry that succeeds in having something for everyone. From hip-hop, street-flavored poems such as "Supermax" (a reality-check poem which reveals the horrors of being in lock-down), and poems like "Poem for the Sucka Brothas" (which criticizes rap artists who think keepin' it real means denigrating Black people), to ones like "The Domino Theory" (a challenge to rap's critics: "gangsta rap/ gangsta rap did/ gangsta rap did it/ snoop dogg started the transatlantic slave trade/ doc dre was captain of a/ slave ship and eazy motherfuckin/ e lead the south to secede..."), Carroll's raw, political poems have no limits. ***So What!*** is must reading for the budding poet and anyone else who wants to get off their ass and do something. **TRACEY WALTERS**

JOKER'S WILD

HOSTED BY TALENT



THIS MONTH'S GUEST: WIL

"No more ugly girls for me!" Those were the first words out of this Haitian's mouth during his debut appearance on "Def Comedy Jam." His loud, in-your-face tactics can't be mistaken for anyone else and he proved this to be true on HBO's "S.N.A.P.S." Not only did he appear on the show, but this trick also had major writing input on the album, the book, *and* the special. Please give a warm immigration welcome to this soon-to-be million dollar comedy writer, Haitian Wil.

Wil: Where Brooklyn at? Where Brooklyn at?

TALENT: Whoa! Slow your roll nigga, you Haitian.

W: True. But I was born in East New York.

T: Look, save it for immigration. What's the deal, Wil?

W: Same ol', same ol'.

T: You've been on the Apollo Comedy Hour, a second appearance on "Def Comedy Jam," and wait, didn't you do "Showtime at the Apollo?"

W: No.

T: Yes.

W: Nah, I didn't.

T: Yo, Jack! Roll the tape of Wil on the "Apollo!"

W: Damn, why we gotta talk about that?

T: Only 'cause you got booed! It's all good. But for the people who never saw it, tell them the story.

W: Well, I was filming the show and started getting booed. I didn't want them to air it on TV, so I mooned the audience.

T: Ha! Ha! Ha! That shit still tickles me to death. Okay, let's change the subject. Are you single, are you boning, are you celibate, are you concealing a rash, do you have a prescribed ointment? Tell me something.

W: Well I'm currently in the longest relationship in my life.

T: How long is that?

W: 17 years.

T: With?

W: My hand. She's dope.

T: I see we can't go there with you. What does Wil like to do?

W: Wil likes to build furniture, electronic things, and boats. I got a lot of cousins and shit.

T: I'm surprised you made it over here.

W: What you mean?

T: I heard you swam over on a screen door! Ha! Ha!

W: Whatever, man.

T: So how long you been in the game?

W: Six years and counting.

T: You always knew you wanted to do this?

W: Always. I want to be like my favorites, Robin Harris and Richard Pryor. I want my own TV show or even better, a TV station—HTV (Haitian TV).

T: Okay, so you're on the road and some girl wants you to go home with her real, real bad. What's the illest line a girl tried on you to get you home?

W: This one girl told me she had a comedy club in her house. I said, "Okay. Who else is on the show?" She said, "Me. I'm gonna open up for you."

FUNNY BONE BITES

1. Your mother got no left arm, but she's alright with me.

2. Your house is so small, I put the key in the key hole and stabbed everybody.

3. You'll never be the man your mother was.

For Players Only

ELECTRONIC GAMING TRICKS AND TIPS FOR THE TRUE PLAYER AT HEART • REVIEWS BY JEFF KITTS

BLAST CORPS (Nintendo, Nintendo 64)

Got an appetite for destruction? Look no further than *Blast Corps.* The name of the game here is simple: blow things up and clear the path for a truck carrying a defective nuclear missile. But while the first few levels prove extremely easy, later excursions require a maddening sense of strategy as you race against time to keep the truck from hitting anything. In addition to using a variety of construction-type vehicles to annihilate the tall buildings, oil tanks, and crates that lie in the truck's path, you may also be asked to use a crane to move explosive objects, drive a train to a certain location, or push things around with a bulldozer—before the truck explodes! Prepare to lose sleep over this action-packed nail-biter.

NEED FOR SPEED II (Electronic Arts, PlayStation)

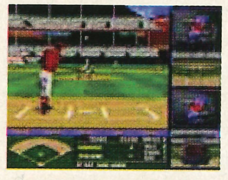
0:26.48
101
LAP 1/2
POSITION 5/6
RECORD 0:00.00

Buckle up, *Need for Speed II* has found its way onto the PlayStation. Unlike most video racing games, which generally feature weapons, unrealistic speeds, jumps, and indestructible vehicles, *Need for Speed II* is high-speed street racing at its most realistic. Featuring some of the world's most distinguished sports cars, *Speed II* lets you burn rubber and bend fenders at 190-plus m.p.h. The graphics are lush, the control precise, and the sense of speed dizzying—truly a winning formula.

REDNECK RAMPAGE (Interplay, PC CD-ROM)

For some Southern-fried blood 'n' guts, *Redneck Rampage* is the ticket. A first-person, 3-D shooter in the vein of *Doom* and *Duke Nukem 3D, Redneck Rampage* places you in a violent but humorous world filled with gun-toting, gap-toothed hillbillies, farm animals, pickup trucks and just about anything else you'd see in an episode of "The Dukes of Hazzard." Explore dilapidated shacks, grocery stores, and underwater caves, blasting enemies with a variety of weapons while you drink cheap whiskey and beer for added strength—but make sure your belly is plenty full of pork rinds, otherwise you become a staggering drunk with bad vision and bad aim.

AARON vs. RUTH (Mindscape, PC CD-ROM)



Before there were salary caps, strike-shortened seasons, and Deion Sanders, there was baseball. A simple game in a simpler time: one that a family could go to on a Saturday afternoon without worrying if moms'll get conked in the head with a flying Coors can. Mindscape has embraced baseball's glorious past with its new title, *Aaron vs. Ruth: Battle of the Big Bats.* All the elements of a major league game from yesteryear are featured: the baggy uniform hangin', the old-time billboards lining the outfield wall, and of course, the players, including Ruth, Aaron, Cy Young, Satchel Paige, and many other big-name stars from the past.

INTERSTATE '76 (Activision, PC CD-ROM)

If you took an episode of "Starsky & Hutch," threw in a little "Dukes of Hazzard," and some '70s blaxploitation flicks, and mixed it with the modern day firepower and mass vehicular destruction of *Twisted Metal*, you'd have something along the lines of *Interstate '76,* Activision's brilliant new driving/shooting/adventure game. Bell bottoms, muscle cars, and guys with elevated afros give this superbly stylish game a retro feel, but it is the game's mind-numbing strategic element and intense driving/combat action that sets it apart.

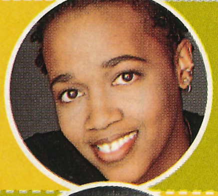
UP NEXT:

**War Gods*—The hit arcade fighting title has made it to the homefront: can you handle it?

**Triple Play '98*—This souped-up version of EA Sports' long-running baseball title is sure to impress.

Off tha Head

sizzling songbirds

	question:	*Your house is on fire. What's the one thing you grab before running out?*	*What artist would you say is your biggest vocal inspiration?*	*If you had a penis for a day, what would you do with it?*
DIONNE FARRIS, Columbia recording artist. Presently in the studio finishing up sophomore album. Current single, "Hopeless," on *Love Jones* soundtrack.		First my daughter, then my photos.	They're all equal because they gave me something different.	My mission for the day would be to observe people to see if they treated me differently or if they noticed a different aura about me.
ADRIANA EVANS, PMP/Loud recording artist. Self-titled debut album and single, "Seeing Is Believing," available now.		Loved ones' family pictures.	My mom, jazz singer Mary Stallings.	I don't know what I would do, but the one thing I would not do is let it rule me. I would use all that testosterone in a much more positive and progressive way.
LAURNAE, Yab Yum/Epic recording artist. Single, "Can't Let Go," out now. Debut album, *Betta Listen*, due out this month.		My music.	Marvin Gaye.	I think I'll just say "peace" on that one.

UNSIGNED HYPE

THIRSTIN HOWL THE THIRD

Since the beginning of rhyme, the criteria for a battle was to deliver punch lines that are strong enough to make your opponent stay home for a few days. Sad to say it seems like no one battles anymore. Some so-called starving artists in the rap game have put the word 'battle' in the back burner of their lyrical persona. But not this month's Unsigned MC, who seems to be one of the reasons why some rap cats get shook when they hear the "B" word.

Hailing from the Crooklyn district of Brownsville, this pit-bull with a microphone is called Thirstin Howl The Third and no he's not on no Gilligan's Island shit. He's the portrait of today's hungry MC. His eagerness to take on whoever, whenever, and wherever is shown throughout his demo, which is appropriately entitled "Skillionaire." The opening "Froggstyle" exhibits the lyrical gifts he has to offer: "Dangerously hype like the Hulk on coke/ I don't discriminate/ I'll rip niggas on both coasts/ I can even write a rhyme with out mentioning my wardrobe/ Acapella or music, rhyme's exclusive, everybody wants one like a cigarette in a bullpen."

Also on this deadly demo are other engaging joints. On "Puno Boratcho (Drunk Fist)," Howl lets his Latino roots shine, while on "Chickenomatry 2: Keep on Cluckin'," he humorously expresses his views on some women.

With this type of solid material, Thirstin Howl The Third should have no problem impressing any listener who's in the mood to hear something new. But remember, if you were ever to run into him on the street, you have two options. Run and avoid the embarrassment of his punchlines, or simply take it like a man. **RIGOBERTO MORALES**

Each month in this column, we profile a talented group or artist who has yet to sign a deal. Send top quality demo tapes with a description of the contents, a black-and-white photo and contact info to: **The Source–Unsigned Hype**, 215 Park Avenue South, 11th Floor, New York, NY 10003

PUT YOUR BEST CUT FIRST

fattape

"NEVER SEEN BEFORE (REMIX)"
EPMD
DEF JAM

" HOODLUM"
MOBB DEEP W/BIG NOYD & RAKIM (HOODLUM SDTRK.)
LOUD

"THE NIGHT THE EARTH CRIED"
GRAVEDIGGAZ
GEE STREET

"FUNKIN' OVER NOTHIN"
LUNIZ W/TOO SHORT
NOO TRYBE

"DUCK SEAZON"
WU-TANG CLAN
LOUD

"INTERNATIONALLY KNOWN"
O.C., BIG L, FAT JOE & LORD FINESSE
DIGGIN' IN THE CRATES

"SLEEPIN' IN MY NIKES"
SEAGRAM W/SCARFACE
RAP-A-LOT

"STREET JEOPARDY"
WYCLEF JEAN W/FORTE & R.O.C.
RUFFHOUSE

"THUG LUV"
BONE THUGS-N-HARMONY W/2PAC
RELATIVITY

"CLOSER TO GOD"
KRUMBSNATCHA
M.I.A.

"EVERLASTING"
OUTKAST (NOTHING TO LOSE SDTRK.)
TOMMY BOY

"DR. DRE & MR. SKI"
E-A-SKI W/DR. DRE
RELATIVITY

"MORE GAME"
R.B.L. POSSE W/RICHIE RICH
BIG BEAT

"I PITY YOU "
MIA X
NO LIMIT

"DOWN WIT US"
REDMAN (HOW TO BE A PLAYER SDTRK.)
DEF JAM

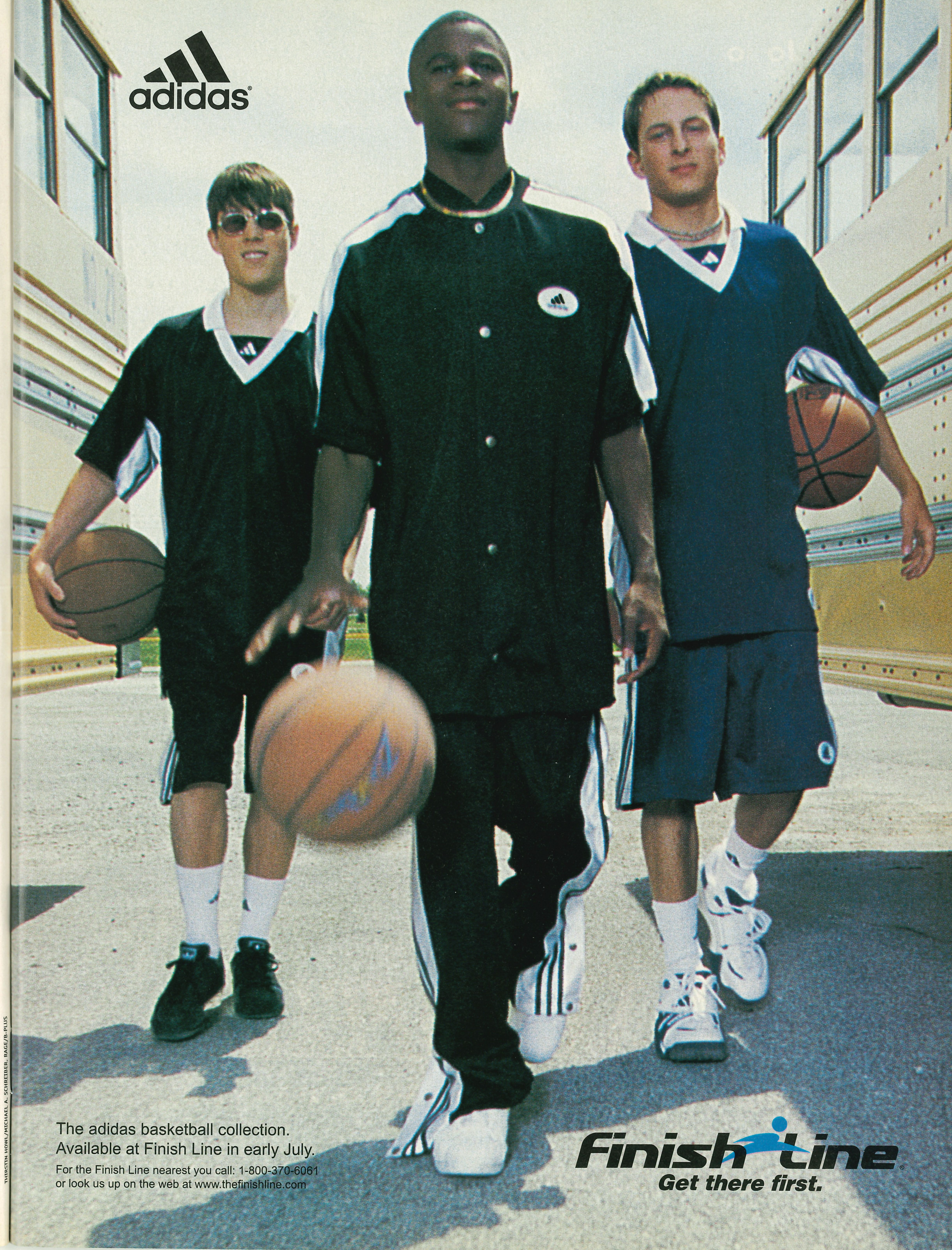
"CALM DOWN"
CAPONE-N-NOREAGA W/TRAGEDY & NAS
PENALTY

HIP-HOP QUOTABLE

Excuse e' moiré, baby paw
I'm hitting harder than your left jaw
'Cause I stands to withdrawal
I likes it ruff, rugged and raw
A microphone fiend, super supreme
A fool I pity like my girl Nik D, I let off steam
When I'm wrecking sh*t
I'm a force to be reckoned with
Cause definite dysfunction
You couldn't connect my sh*t with conjunctions
Get eaten like luncheon, meat
Capish, not one can compete
Roll with the elite squad and we roll deep
Rock from Alpha to Omega lay your cards on the table
Get verbally disabled
You'd best pick up a thesaurus
Your sh*t is bull like Taurus
This ain't your day
So don't try to play Morris
I bust backs with lyrics that break bones like bats
Crack my knuckles, get touched by the untouchable
I be one of the baddest, put up your dukes cause
I'm a hazard
Your gonna need a miracle like I'm Jesus of Nazareth
To save you from disastrous
Repercussions 'cause we be bustin',
Dogg Pound much too much
And them ni*gas still don't give a fu*k
So duck down, rappers are in danger
You don't want to feel the wrath of Rage, it's too much anger
I'll re-arrange ya whole train of thinking
What was you thinking
My loose lips got your ship sinking
You're dead and stinkin'
You're did, your done
Lyrical murderer
Remain number one, that's how it is son

Rage, from "Microphone Pon Cok," off the album Necessary Roughness

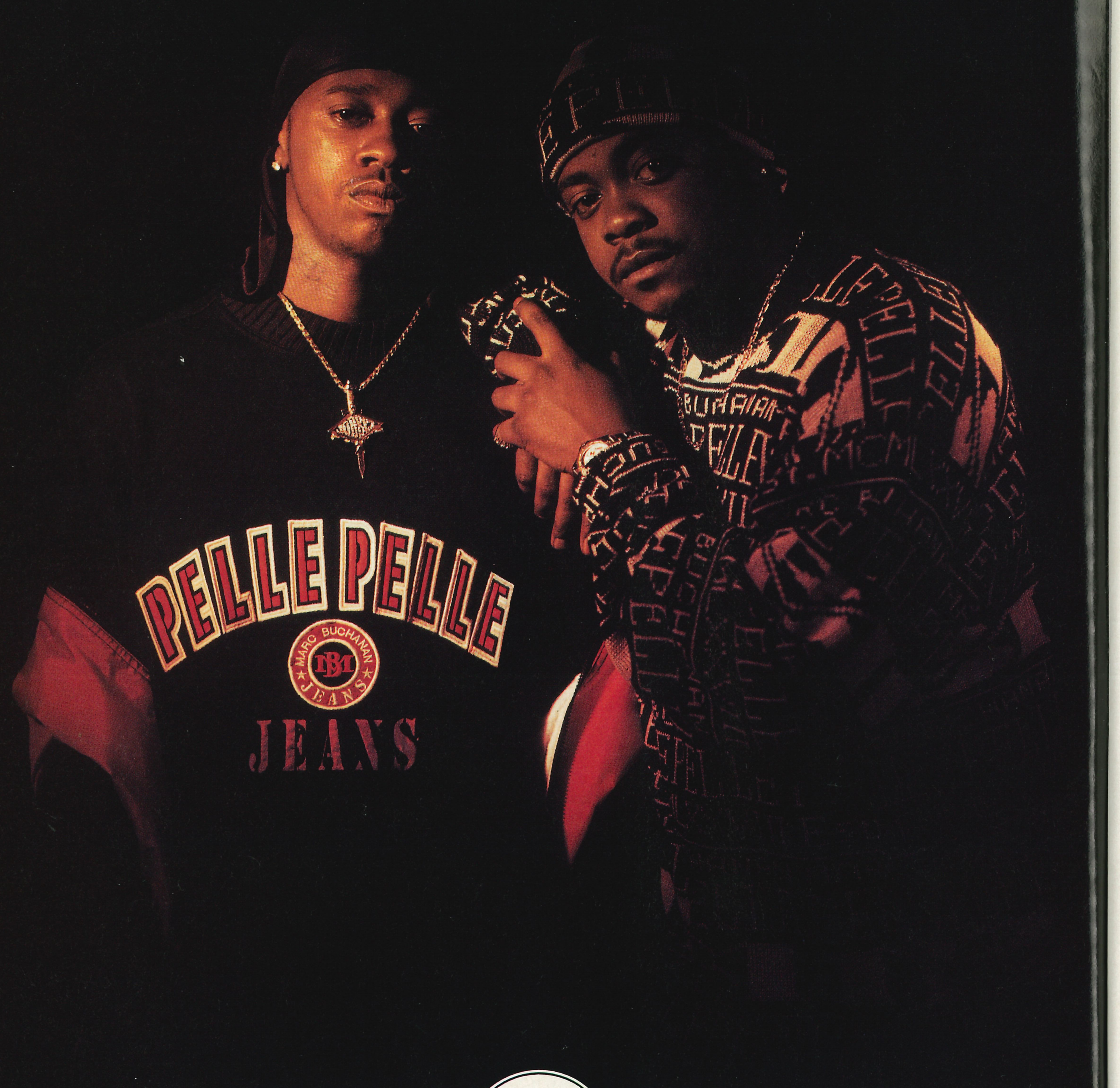
THIRSTIN HOWL/MICHAEL A. SCHREIBER. RAGE/B-PLUS



adidas

The adidas basketball collection.
Available at Finish Line in early July.
For the Finish Line nearest you call: 1-800-370-6061
or look us up on the web at www.thefinishline.com

Finish Line
Get there first.

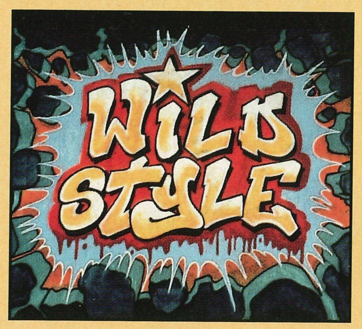

K-Ci & Jo Jo

PELLE PELLE
MARC BUCHANAN

SORRY NO CATALOG AVAILABLE. Call for the store nearest you.
New York 212.840.3232 Midwest 313.925.5500 Southeast 954.967.4198 West Coast 714.574.1635 Canada 514.274.7000
U.K. 171.436.8546 France 88.75.65.87 Germany 49.7021.95.95.10 Japan 81.6.946.8152 Korea 02.3453.4851

Hip-Hop 101

RESPECT THE ARCHITECTS OF YOUR HISTORY

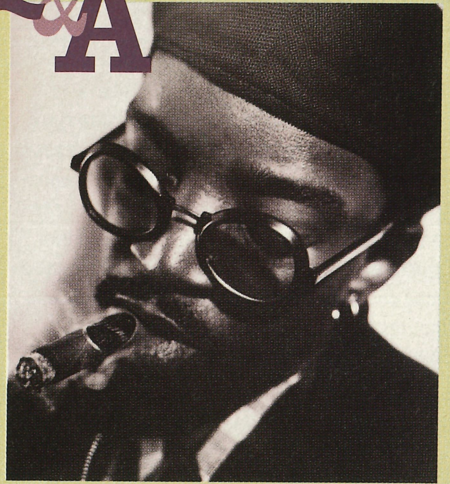


Wild Style

1984

Spring 1984. A film hits the theaters about a graffiti writer's reluctance to see his beloved artform emerge from its familiar breeding grounds in the New York City subway tunnels. As the camera follows the writer from train yard to burned-out 'hood to sweatbox party to jam-in-the-park, audiences are exposed to the cultural phenomena that have been flourishing in New York's Black and Latino neighborhoods since the early 1970s. Originally filmed by Charlie Ahearn in 1982, and starring graffiti king Lee Quinones and hip-hop icon Fab 5 Freddy, *Wild Style* features guest appearances by the legendary Cold Crush Brothers, the world famous Rock Steady Crew, and countless other originators. Immediately apparent from the start is that there are no actors in the film. Instead, practitioners of the four pillars of hip-hop play themselves. Despite the lack of professional acting, however, *Wild Style* is later elevated to cult-classic status, and it eventually becomes the definitive example of a hip-hop flick.

Q&A The Originators



What sparked the making of *Wild Style*?

Fab 5 Freddy: I grew up in Bed-Stuy, going to jams in the park, writing my name on the walls and on the trains, and I always had a curiosity about where it started and who started it and why. That led me to go to jams and ask the DJs questions. I was also curious about film making and I thought it would be a great idea to make a movie about hip-hop, although I didn't know anything about film making. What I feel most proud about is that hip-hop as music and graffiti and breaking were never seen as one thing, and one of the key reasons for making the film was to show that it was all one culture.

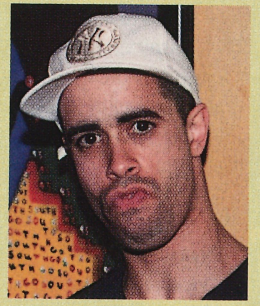
Did you have any input on the actual script writing?

Fab 5: Well, the film was written, directed and produced by Charlie Ahearn, but I got a special credit for collaborating with Charlie on the initial concept.

Lee: I spoke to Charlie briefly about my life and my experiences in the subway, and he based a lot of the script on my story. I could say I had kind of a backstage input, but like anything in Hollywood, things got changed. I wasn't so happy about it, and the script was improvised a lot. What was ironic about that film was that even though it didn't follow the script, it sort of followed how everything was happening at that time: live and spontaneously.

How did it feel to be in the very first hip-hop movie?

Lee: It was kind of exciting. At that time I thought it was a big, great thing because the subject matter was totally new and everybody was enthusiastic. But it was a double-sided sword because even though I had always wanted to make a film on the whole graffiti thing, I knew the film would probably exploit it to the point where everybody knew how it [graffiti] was being done.



Crazy Legs: It was good because back then it was all about being a "ghetto celebrity." We just wanted to get our props. We didn't realize that we were getting jerked. No one stepped to us with a contract. As a matter of fact, I think the thing I signed wasn't even legit, so I might have to sue. (Laughter)

What's the difference between *Wild Style* and the rest of the movies that followed?

Grandmaster Caz: I think *Wild Style* was more authentic. We went to the places where things really happened. We were the real people that was doin' it at that time. It was no fakin'. We just did our thing.

Do you think any other film will ever have the same impact?

Legs: There'll never be a movie like *Wild Style*. It was all about the innocence. It was pure and so much fun. The difference is that new niggas are living a modern day *Wild Style*. They can't live the *Wild Style* we lived. We were the pioneers, and it was already pioneered. You can't do it twice.

Caz: Nah, I think that era's long gone. It's a period in time that you can't go back to. The elements are there, but there will never be another *Disco Fever*, a Broadway International or a T- Connection, knowhatimsayin'?

What's your favorite scene in the movie?

Caz: I think it was the Amphitheater, even though we weren't in that scene. To see all those people there at one place, and it was just a movie! It was something, man, really something.

Hip-hop has gone worldwide since being exposed like it was on *Wild Style*. How much influence did the movie have on the global expansion of hip-hop?

Caz: Right after *Wild Style* came out, we did a publicity tour for the movie and took it to Japan. They knew nothing about hip-hop. This was their first taste of it. We were there for about three weeks and by the time we left, DJ's were trying to cut, and Japanese people were spinning around, trying to do the breakdancing thing. Hip-hop had an instant impact everywhere it went! And in Europe especially, they're *still* mad hard-core. They're still watching *Wild Style*. Their underground is strictly old-school.

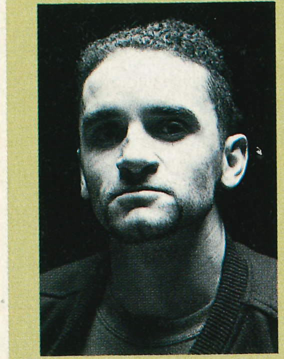
CONTINUED ON PAGE 48

WILD STYLE/M. COOPER, CRAZY LEGS/ERNIE PANNICIOLI

You got the people that's into the new like the Wu-Tang and stuff like that, the hard core hip-hop. Europe is definitely on some raw, old-school type stuff. Sheeet, we can go over there and have new careers!

How do you feel about the current state of hip-hop?

Fab 5: Well, it's definitely very different from the way it used to be.



Lee: It seems to be more separated now, almost like it was in the beginning. But in the beginning, the beauty of it was that everybody knew what they were about. It was almost like an urban Olympics where everybody was a specialist in their own thing, but they knew they were all part of one energy force, one nucleus having a voice in the ghetto.

Legs: The essence of B-boying is missing. Nowadays, when they jump into the circle, brothers be off to the races. They're not even dancing on beat, they're not even doin' moves that accent part of the record. I think there's an effort to try to get back to the essence of it, but the thing is we lived it and you can only live it once. They're gonna have theirs and we had ours.

Why is it that the only aspect of hip-hop that seems to be getting the recognition nowadays is MCing–nobody talks about graffiti anymore?

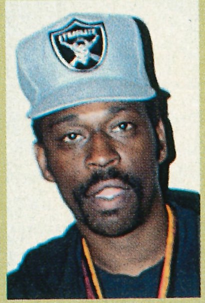
Lee: It's almost like it's come full circle. Nowadays, the MC gets light because, of course, it's a monetary thing; it's sellable. But I remember going to a DJ battle in the Lower East Side and one of them did a rap and everyone was buggin' because they didn't know how to accept it. I remember that day vividly. It was like late '74 and graffiti was in its own state. I'd walk through the jams with bags of spray paint and everybody knew I was "Lee, the graffiti bomber from the Lower East Side."

So, graffiti writers definitely got more props back then?

Lee: Definitely, because if you think about graffiti in the hip-hop sense, it was the first sign that something was happening in the ghetto. Nobody outside of the ghetto knew that they were jammin' in the park, DJing and MCing. And back in '74, I thought this was a Lower East Side thing. I had no idea they were doing that shit in The Bronx and Spanish Harlem. I thought The Bronx was a place where trains were laid up and people were going nuts, you know? But graffiti was going through Wall Street, graffiti was going through 59th Street. And that was the only sign that, yo, there were kids out there creating, you know, doing work, breaking night.

Any words of wisdom for today's hip-hop generation?

Fab 5: Yeah, all those heads that say they're down with this, and that are supposedly down with this, should make it a point to own a copy of *Wild Style*. This movie should be the jumping off point for *anybody* down with hip-hop. Watch it, and learn the true roots of the game. Try to improve on it, learn how to innovate, and learn how to be original.



Caz: I would just say hold your head. If this is what you want to do and this is what you're committed to, don't dis it. It's an art. It ain't something you take lightly. Other people have given blood, sweat and tears to build this artform called "MCing" or "Rap."

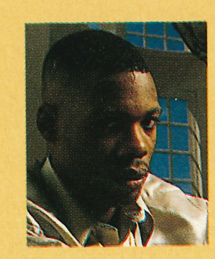
Legs: Damn, start producing your own events. Brothers be doing rap events and hip-hop jams but don't really treat the customers of those events with respect. You go to "hip-hop" events, but then you can't wear baseball caps or no boots inside the club? That's all part of hip-hop! We need to have more spots where we're appreciated and we feel more like family, but we have to have respect for those places, too.

Lee: Well, there's one concern that I have. Anybody can do whatever they want with their success, but as far I'm concerned, my success is to give back to the peeps who built the foundation. There are people who come from the same environment, who know their roots, and know where it all started, but don't give back. I know mad heads who make mad money, they have houses in the greatest places in the world, but they don't have one piece of graffiti on their wall. I'm like, "Yo, man, remember. Always remember."

JUICE (TC-5) LASCAIBAR

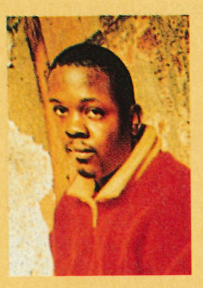
Words From The Graduating Class

GZA (Wu-Tang Clan): Wide shoelaces, breakdancing, graffiti, tight-ass Lee jeans, big boxes, nylon t-shirts and great music.

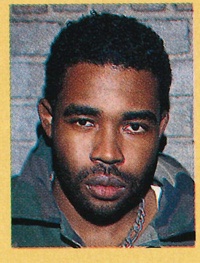


Cormega: It was the manual; the movie you wanted to see just to be down with the culture. We were so little, we didn't even call it hip-hop back then. It was just "cool." So, we saw the flick just to be cool.

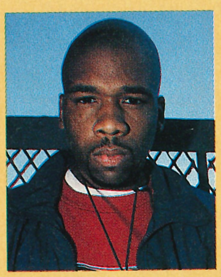
Nas: I saw it in the theaters with Pop Dukes when I was like 10 or 11 years old...It's the cinematic bible of this rap shit.



Pop da' Brown Hornet (GP Wu): *Wild Style* was the foundation for all things to come. It was inspirational. I saw it as the movie that sparked me to get involved with the artform.



Pharaoh Monch (Organized Konfusion): At the time it came out, the only hip-hop I got was the jams in the park. So, for them to do a flick about it? Me and my crew were hoping it wasn't wack, and when we saw it, we were like, "Damn! A real movie!"



Sunny Cheeba (Punk Barbarians): The foundation of hip-hop. It made me feel at home, comfortable because what they were doing in the movie, I was doing at home.

Chadio (Cru): That was the first and the last real hip-hop movie. My favorite part was when they showed Flash cuttin' in the kitchen and the kid breakin' on the linoleum while Lee was painting the mural. That's my part.

LEE/SUE KWON, GRANDMASTER CAZ/ERNIE PANNICIOLI, GZA/MARK HUMPHRIES, NAS/DANNY CLINCH,
POP DA' BROWN HORNET/MO B, PHARAOH/QUINDELL D. WILLIS, SUNNY CHEEBA/ERIC RUSS, CHADIO/DEF JAM

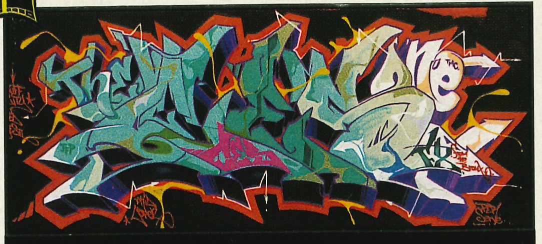
classic sheri
CLASSIC
Reebok

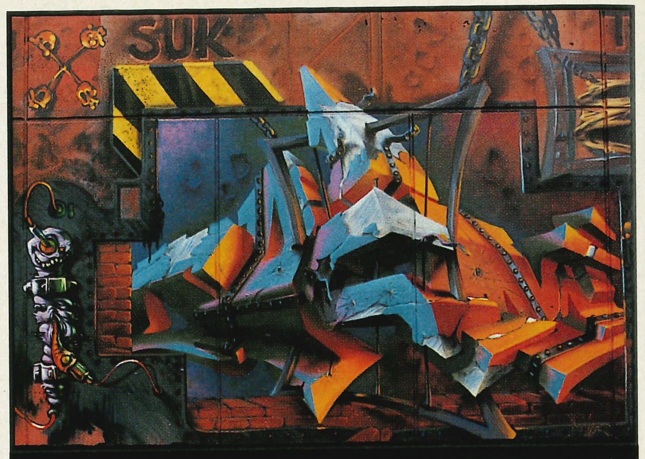
SHERI SAM. AMERICAN BASKETBALL LEAGUE ©1997 Reebok Int'l Ltd. All Rights Reserved. REEBOK and are registered trademarks of Reebok Int'l.

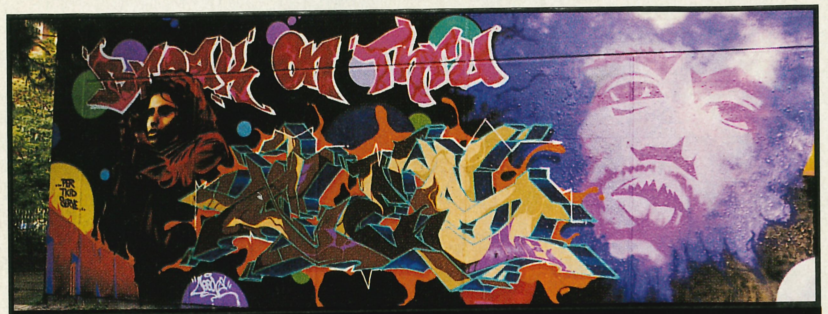
GRAF FLIX PROFILE: "FX CREW"

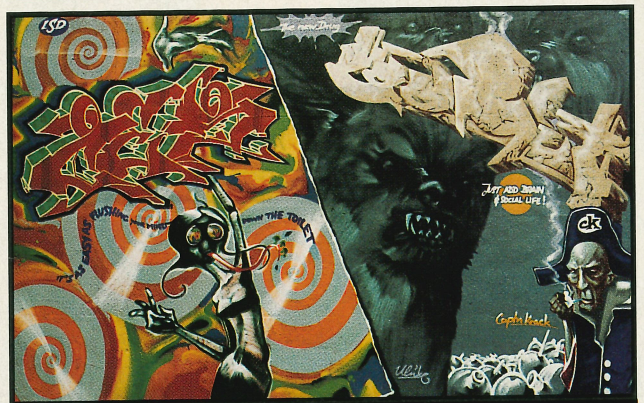
TEXT BY
CHINO/BYI

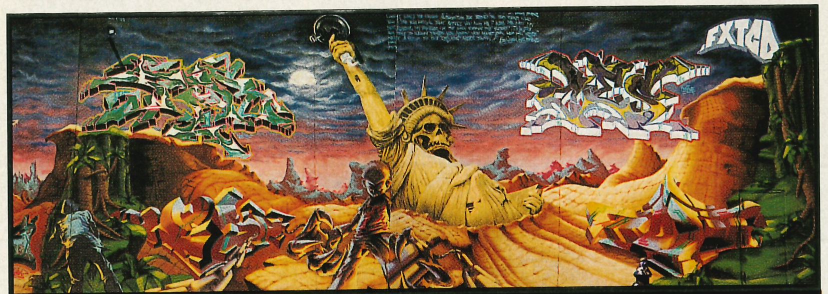
FX crew sends thanks to:
Tom Marrion and Philip Thorne

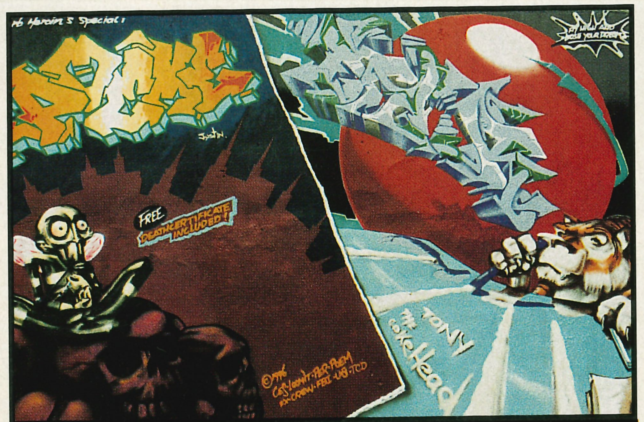

"Ces" of the Bronx getting down in Germany, 1996

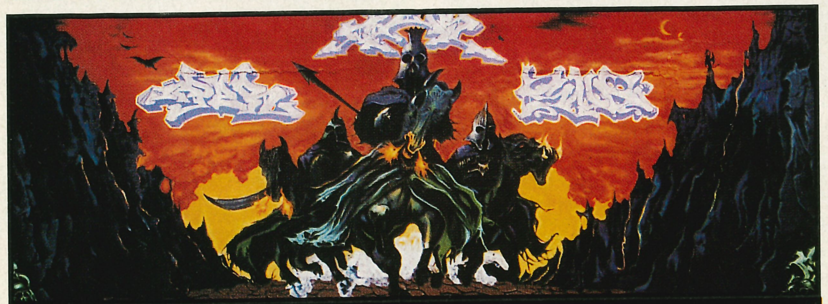

Hurts so good! "Daim" freaks a torture chamber style, Germany, 1996

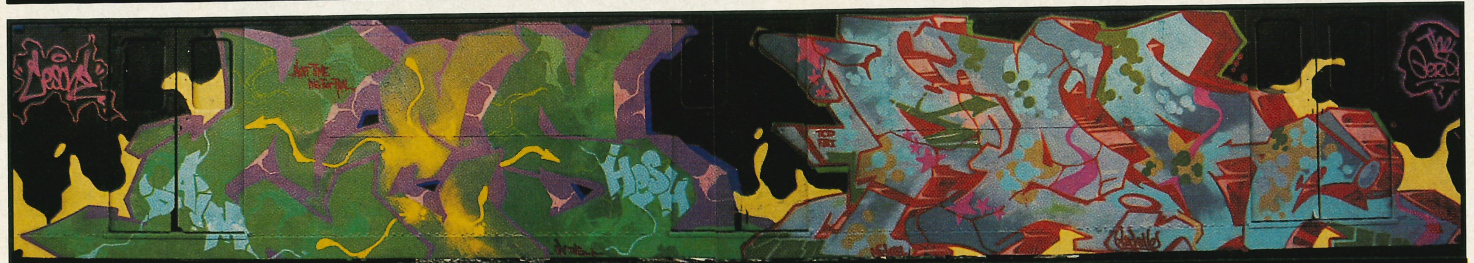

"Break On Thru": "Ces," Jim Morrision and Jimi Hendrix make beautiful music in Germany, 1996


Natural Born Cereal Killas "Ces" and "Loomit," Munich, Germany


"Political Liberty" by "Per" and "Ces" of the Bronx, and "Daim" and "Hesh" of Germany, Bronx, 1995


The original "Poem" (of Flash Backs) and "Per," Bronx, 1996


And then there were three... "Apocalypse Wall" by "Per," "Ces" and "Sno," Castle Hill section of the Bronx, 1995


A "Ces" and "Per" top to bottom whole car done at the scrap yard, winter 1996

ATTENTION ALL GRAF HEADS

You got some fat flix? Send only top-quality photos to the address below.
Write all pertinent info on the back of each photo. Photos cannot be returned, but you will receive credit if we choose to run it here.
CHINO C/O THE SOURCE–GRAF FLIX, 215 PARK AVE. SOUTH, 11TH FL., NEW YORK, NY 10003

THIS SUMMER, THE MULTI-PLATINUM PRODUCER OF
SNOOP DOGGY DOGG'S *THA DOGGFATHER*
DETONATES DA BOMB!

D.J. POOH

BAD NEWZ TRAVELS FAST

INCLUDES:
"WHOOP! WHOOP!" FEATURING KAM
"BUMP YO SPEAKERS" FEATURING THREAT
"GROW ROOM" FEATURING MISTA GRIMM

IN STORES JULY 8

www.atlantic-records.com

THE ATLANTIC GROUP ©1997 BIG BEAT RECORDS, INC.
DIVISION OF ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

DA BOMB RECORDS BIG BEAT ATLANTIC

Crooked Letter Lore

JACKSON, MISSISSIPPI

Crooked Lettaz

Ladies' night @ Club Makaveli

DJ Lowe & Goldie @ WMPR radio station

Club Makaveli

Lil' Homey & LA Grand

In the fertile, dairy-friendly Brown Loam region of north central Mississippi, Jackson is a restful capital city fraught with a peculiar tradition of revolution and progress. A half hour's walk through museum exhibits at the ante-bellum, slave-built Old Capitol, and you'll soon discover the first state to recognize property rights for married women, the second to join the Confederacy, and the last to bloodlessly end Jim Crow rule. Jacktown's wide streets bordered with crépe myrtle, modern skyscrapers, and smoke-free air lend it the clean and spacious appearance of a western city. But hang around long enough among the exhibits on African-American Mississippians at Smith Robertson Museum and Cultural Center, and the wind might start sounding like the footsteps of **Richard Wright** and less famous former students refugeeing North for some semblance of human dignity.

Jacktown's historic remembrances exude pride in the state's pioneering contributions to blues, jazz and other modern African-American music that paved the way for rap and hip-hop culture. Now that Yankee record labels are beginning to invest in the Crooked Letter, as Jacktown is affectionately known, state and city government might soon have to install plaques and statuaries praising the area's rap scene.

Female lyricist **Treasure** was among the first two Jacktown artists to get signed in a major way as a member of the duo **One Cause/One Effect**, on Hammer's Bust-It label during the early 1990s. Currently, she's cutting a solo album on the local independent, Airtight Records. **Ragga Bumpkins** introduced an experimental sound during their 1990 - 1995 existence by blending Delta folk music with Caribbean rhythms. Former Ragga Bumpkins lyricist Humdinga and partner Traci Hayes presently run **Lion of Judah** (350 Holmes Ave.), a sort of rec center for Jacksonian hip-hop heads that offers occasional dancehall, reggae, hip-hop and spoken word concerts by regional artists.

Blunt Recording's **Wildliffe Society** wax hardcore verse—free of cursing and woman baiting. MCs **Rated X** and **Melo T**, DJs **Howie How** and **Sleepy Nevels**, and co- producers **Derrick Martin** and **Darryl Pete** plan to release their first full-length album, *Jacktown (601),* in September. "Real Gs don't replay their lives and deaths on wax," Rated X says. "We're about social education and finding solutions." **Crooked Lettaz**, composed of MCs **Kamikaze** and **David Banner**, freak revolutionary lyricism to funky bottom beats, flute riffs, and R&B refrains. Their debut album, *Grey Skies,* scheduled for release in August, comes after hundreds of A&Rs slept on the group because of notions about the Crooked Letter as a backwater hip-hop scene. The group is also part of **Stewpot Stowaways**, a Jackson-based collective of positive hip-hoppers from the South, Midwest, and Africa. **Mississippi Mafia** MCs **Slick B**, **Mississippi Kingpin**, and **DJ Hanz** are known for their provocative playeristic rap on the Atlanta-based Sir Captain Records. *Southern Funk* is their current and third album.

Jacktown is also becoming a center of Southern beat mining. **Freddie Young** is considered the area's top producer, with credits on cuts by such Rap-A-Lot artists as Fifth Ward Boyz and Bushwick Bill. Mississippi Mafia are among the local artists DJ **Razzle K** has produced for.

Both club and radio-listeners generally don't want their hip-hop lyrics too abstract or beats too laid back. "[Jacksonians] like fast bass music and anything that's vulgar," explains **DJ Phinga**. A favorite music genre among local heads is bounce, which combines the big brass band sound of Mardi Gras and Memphis Jazz with the call and response of go-go.

Phinga, Hanz, **Mike Swiff** and **Aziatic Black** spin hip-hop on Wednesdays at **Chocolate City** (199 US Hwy. 80 West). Mike Swiff, **Finesse** and **Wiz** offer diverse hip-hop, bounce, Miami bass, light dancehall-reggae and go-go (Fridays and Saturdays at non-alcoholic **Tiffany's** (1030 Forest Ave.), Jacktown's largest club for hip-hop concerts. Hanz rules with Top 40, hardcore, New Orleans bounce, and Miami bass, Wednesdays at **Club Makaveli** (2717 Lynch St.), a playa-hop club named for Tupac shortly before his death.

Lil' Homey and **LA Grand** host the **Live for Saturday Night Party Mix**, while **Scrappy** mixes hip-hop, R&B and house (Sat, 10pm-midnight) on **WJMI** (99.7 FM). Lil' Homey blends hip-hop for 'JMI weekdays (Mon-Fri, 7pm-midnight). DJs **Lowe** and **Goldie** alternate every other day (Mon-Thurs, 10pm-2am), with diverse hip-hop for **Night Vibes** on **WMPR** (90.1 FM). Phinga mixes on the show's Thursday installment. Goldie also spins a weekend Night Vibes show (Sat, midnight-6am).

Classic vinyl is available at **BIP Record Shop** (2618 Bailey Ave. Ext.), which, for an extra fee, also sends orders by c.o.d. or UPS. **Sounds of Sounds Music** (1023 Ellis Ave.), owned and operated by a former hip-hop DJ, specializes in hip-hop from the states off the Gulf of Mexico. **The Buckle** (1200 E. County Line Rd., Ridgeland) carries one of Mississippi's largest selections of underground name-brand gear and has its own flygirl-friendly clothing line called Hipwear.

With an absence of crews, Jacktown's graffiti culture is limited to a few soloists who conduct downtown burns at landmarks, walls, alleys and train yards. Bronx expatriate **Jay-Clipp** and Southern Cali expatriate **Raz-Byon** are among the most seriously impressionistic. Jacktown breakdancing culture is limited to a few soloists who stick primarily to pop-locking and floor moves, with **Flex**, **Lic-Lic**, **Fabe** and **Abdullah** among the most accomplished. **MARK F. ARMSTRONG**

Special thanks to Yvetta Williams and Charlie Braxton

MAURICE MCINNIS

©1997 Reebok Int'l Ltd. All Rights Reserved. REEBOK and are registered trademarks and DMX is a trademark of Reebok Int'l.

DATE 5-7-97
NO. 12836
TITLE REEBOK DMX RXT
J. Spencer White,
Research Engineering
GLENN ROBINSON
67
Julie Foudy
42
CAROLYN JONES
+ME
32
Desmond Howard
Super Bowl XXXI MVP
51
GLENN ROBINSON
45
Julie Foudy
73
CAROLYN JONES
12
Desmond Howard
40 Yards 4.4 sec.
59
GLENN ROBINSON
31
GLENN LOVED THE WAY
THEY FELT
AND LOOKED.
10
Julie Foudy
CAROLYN JONES
W/ DMX RXT
18
14
Desmond Howard
GLENN ROBINSON
W/ DMX RXT
24
Me faking
Glenn out.
13
Eric Wynalda
w/ Reebok DMX RXT
CAROLYN JONES
112
32
Desmond liked DMX RUN
on and off the track
GLENN ROBINSON
212
22
Eric Wynalda
2/11/97
CAROLYN JONES
59
"NEVER FELT A
CROSS TRAINER
LIKE IT."
67
www.reebok.com

Sunday BLOODY Sunday

SPIKE LEE CHRONICLES THE ALABAMA CHURCH BOMBING OF '63 THAT SHOCKED THE WORLD AND MARKED THE BEGINNING OF THE US CIVIL RIGHTS MOVEMENT

VPI/CORBIS-BETTMANN

Four Little Girls begins with the mournful voice of Joan Baez singing about how "blood ran like wine" on Birmingham Sunday. Suddenly, we're deep inside 1963 with all that familiar footage: fire hoses, barking dogs and the explosion that ripped through the 16th Street Baptist Church, killing four young girls at bible study.

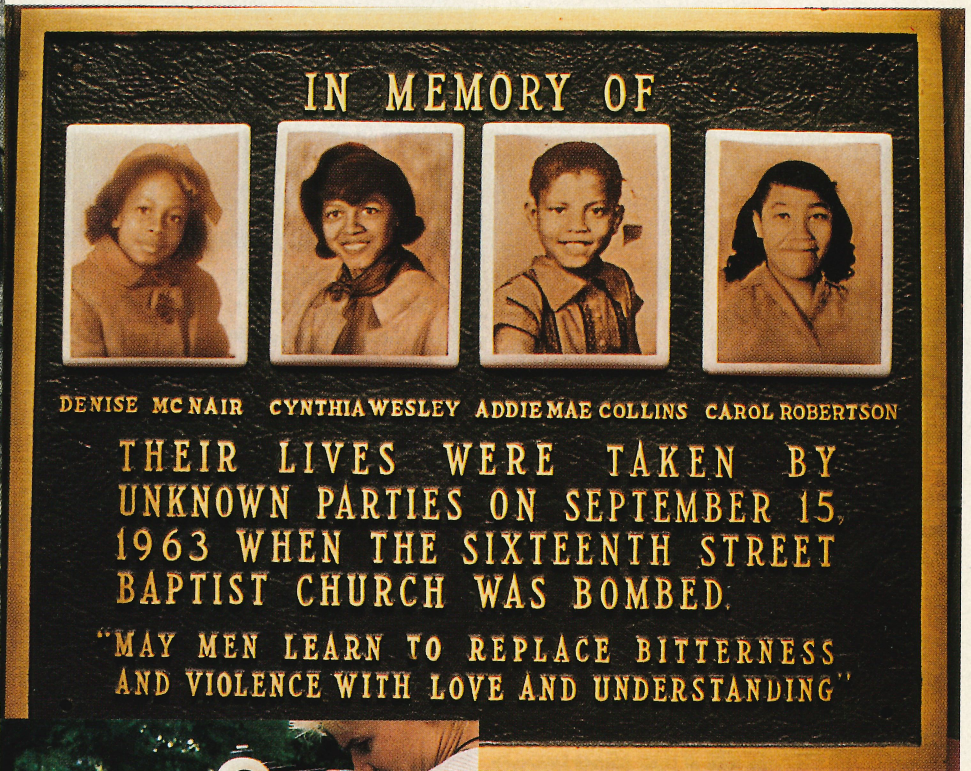
Birmingham, as Lee's documentary reveals, was a hardcore, blue-collar town, full of rough-and-ready steel-workers and rife with union violence. It was "the Wild West," explains veteran civil rights leader Andrew Young, where Police Chief Eugene "Bull" Connor led his force—a third of which were probably KKK—by "one man rule." In fact, there were so many Klan bombings in one Black neighborhood during the 1940s and '50s that it was cynically dubbed "Dynamite Hill."

Since exposing white racism has always been one of Lee's strong suits, it should come as no surprise that the film's classic moment is an interview with Alabama's former governor, George Wallace; a man who represented, in the words of one activist, "the mental derangement of white people." Wallace (now repentant, of course) looks directly into Lee's camera and actually says the words: *My best friend is Black.* "Come on over here for a minute," he then beckons, calling on his personal nurse, "Ed." *"This is my best friend,"* reiterates Wallace. *"Couldn't live without him."* Ed, meanwhile, lowers his eyes tellingly, shifts feet, and looks generally uncomfortable. But if denouncing the sickness of men like Wallace (or "Dynamite Bob" Chambliss, who was eventually convicted for the 16th Street bombing and at least 50 others)—had been all that Lee wanted to accomplish with *Four Little Girls,* the film would have been nowhere near as grand as it is. Instead, Lee rises to a new occasion here, capturing a certain tenderness in his subjects, and perhaps, in himself as well. There's a softness behind the camera this time around; a compassion that comes with revisiting and recreating lost lives.

Denise McNair was 11 at the time of her murder. Described as "feisty and aggressive," she once insisted that a dead bird be given a proper funeral in the family yard—and even recruited her mother to sing the Lord's Prayer at the poor critter's service. Carole Robertson, 14, was a budding clarinet musician expecting to play in her first school game the week of the bombing. Young socialite Cynthia Wesley, 14, was well-liked and fond of throwing "little lawn parties" for her classmates. And finally, Addie Mae Collins, 14, was "sweet and peaceful" and just "a little more withdrawn than the others."

"Spike first came to me 15 years ago, but I wouldn't talk," says Christopher McNair (Denise's father), who remains, even today, somewhat guarded during the first few minutes of our phone interview. "I have a certain amount of paranoia," he confesses. "I never found anyone I could trust to tell the story. And I didn't think Spike knew enough. But he's matured now." Lee agrees with McNair's assessment, citing his newfound fatherhood as the cause. "You know, being a parent myself for two years, I've tried to picture what I would do if my daughter were murdered. It's a terrible thought. How could you go on? I came to understand the courage of the parents...and the toll it must take to try and just keep on living."

For all its poignancy, however, the greatest lesson to be learned from *Four Little Girls* is the one least emphasized. That is, that the 16th Street Baptist Church bombing was no isolated aberration of the past. In fact, more than 70 Southern churches have been mysteriously set ablaze since 1994. And although Lee had initially wanted to address common ties between the past and present more fully, there were, as he says, some "editorial disagreements" with HBO executives who felt that he should focus on the events of 1963. In fact, the film's first cut actually opened with football star and pastor, Reggie White, whose Knoxville, Tennessee church was one of those recently destroyed. "HBO thought that it would be too jarring," explained Lee, "for the audience to begin with today, and then go back to Birmingham."


IN MEMORY OF
DENISE MC NAIR
CYNTHIA WESLEY
ADDIE MAE COLLINS
CAROL ROBERTSON
THEIR LIVES WERE TAKEN BY UNKNOWN PARTIES ON SEPTEMBER 15, 1963 WHEN THE SIXTEENTH STREET BAPTIST CHURCH WAS BOMBED.
"MAY MEN LEARN TO REPLACE BITTERNESS AND VIOLENCE WITH LOVE AND UNDERSTANDING"

Spike Lee interviews former mayor of Birmingham, David Vann

DAVID LEE

Yes, we desperately need to know our history. But we also need to know why our history matters today. When asked why young people should see *Four Little Girls,* Reverend Jesse Jackson (who also appears on camera) said this: "Because there's power in the blood of the innocent. Those babies were a key factor in bringing down apartheid in this country." What's more, adds Jackson, touching on recent tragedies within the hip hop community, "Their deaths serve as a contrast between dying for a cause and dying for a drive-by or a drug overdose. There's nothing redemptive about the deaths of Tupac and Notorious BIG... Painful and tragic, yes. But not redemptive."

"It's so hard," cries one of Addie Mae Collins' childhood friends, overwhelmed by her memories. "We had put so much of this behind us." Which is precisely why, as Spike might say, we need to remember. **KRISTAL BRENT ZOOK**

Four Little Girls will screen in limited theaters around the country beginning in July, and later air on HBO.

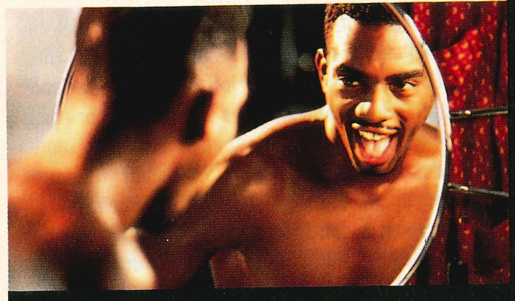
The Magnificent Seven

This season's film picks come thoroughly equipped with all the necessary action to keep you entertained this summer. Here's a week's worth of urban flicks you won't want to miss.

COMPILED BY TRACII MCGREGOR

Hoodlum (MGM; AUGUST 29)

▲ Set in Harlem just after prohibition, *Hoodlum* tells the tale of Bumpy Johnson (Laurence Fishburne), a small-time hustler who, after spending time in jail, returns home and is put in charge of protecting the area's top numbers racket. When Madame Stephanie St. Clair (Cicely Tyson) gets locked up, she gives Bumpy full reign over her operation, but under one condition: Bumpy must not use violent means to carry out his duties; an increasingly difficult feat as Jewish Bronx mobsters close in, killing anyone who stands in the way of their bloody takeover.



How To Be A Player (DEF PICTURES; AUGUST 6)

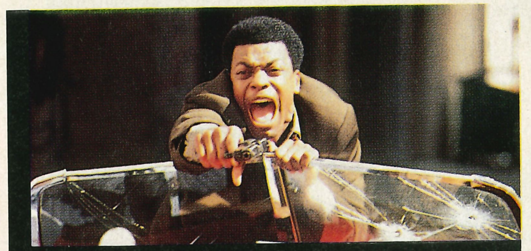
▲ Bill Bellamy takes the lead in this comedy spoof about a brother with so much game his nickname should be Nintendo. A smooth-talking ladies' man, Dray Jackson (Bellamy) runs about town collecting females and dropping them just as quick. That is, until he meets Lisa (Lark Voorhies). Sure, the story line is played out, but considering the cast of characters, you can bet your bottom dollar on a few good laughs. Also stars Max Julien, Bernie Mack and Natalie Desselle.

Spawn (NEW LINE; AUGUST 8)

▲ A non-rival to HBO's animated adaptation, this film version of *Spawn* promises all the action, suspense and thrill of Todd McFarlane's classic cult comic. You know the story: when government agent Al Simmons (Michael Jai White) is assassinated by his own bureau, he sells his soul to the "Powers of Darkness" so that he can return to Earth to avenge his lawless murder. Also stars Teresa Randle, John Leguziamo and Martin Sheen.

Men In Black (COLUMBIA; JULY 2)

▲ Take one part *Ghostbusters*, throw in two nitwit copper-types, a host of hilarious one-liners, some crazy visual effects, and you have *Men In Black*. Starring Hollywood's crown prince of action/comedy, Will Smith, alongside Tommy Lee Jones, this sci-fi adventure follows the dynamic duo, Kay (Jones) and Jay (Smith), as they attempt to regulate and protect planet Earth from "all things alien."

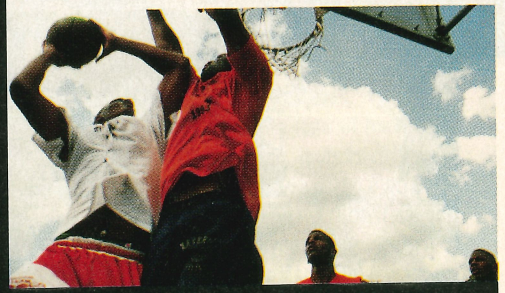


Money Talks (NEW LINE; AUGUST 22)

▲ In *Money Talks*, his first starring role, comedian Chris Tucker is Franklin Hatchett, an ornery ticket scalper who, unbeknownst to him, has become the prime target of an overzealous reporter (Charlie Sheen) doing an "expose" on ticket scalping for his tabloid TV show. Tucker fans won't be disappointed as he serves up his most delicious role yet. Directed by veteran video director Brett Ratner, the film also stars newcomer Elise Neal.

Nothing To Lose (TOUCHSTONE; JULY 11)

▲ Martin Lawrence stars in this action-packed comedy as a jive-talking carjacker who just so happens to pick the wrong sucka to fuck with on the wrong day. Instead of making off with the vehicle, its driver (Tim Robbins), on the verge of an emotional breakdown, speeds off with T. Paul (Lawrence)—all the way to Arizona. As heartwarming as it is funny, *Nothing To Lose* explores issues of race, class and good ol' male-female relationships.



Soul In The Hole (ASPHALT FILMS; AUGUST 8)

▲ An emotionally rousing film about street hoops, *Soul In the Hole* documents an entire summer of cut-throat basketball tournaments in New York. Primary focus is placed on the relationship between an onery coach (Kenny) and his team (Kenny's Kings); particularly his bond with star shooter Ed "Booger" Smith, a once homeless youth whose reputation on and off the court is almost legendary. Fast-paced and gritty, *Soul* definitely gives *Hoop Dreams* a run for the money.

Also worth checking: **187** starring Samuel Jackson; **EVENT HORIZON** starring Laurence Fishburne; **STEEL** starring Shaquille O'Neal; **BOOGIE NIGHTS** starring Don Cheadle.

HOODLUM/MICHAEL P. WEINSTEIN, HOW TO BE A PLAYER/JIM SHELDON-GRAMERCY PICTURES, SPAWN/ISRAELSON-NEWLINE
MEN IN BLACK/MICHAEL O'NEILL, MONEY TALKS/BOB MARSHAK-NEWLINE, NOTHING TO LOSE/TOUCHSTONE PICTURES, SOUL IN THE HOLE/ASPHALT FILMS

DEF JAM'S
HOW TO BE A PLAYER

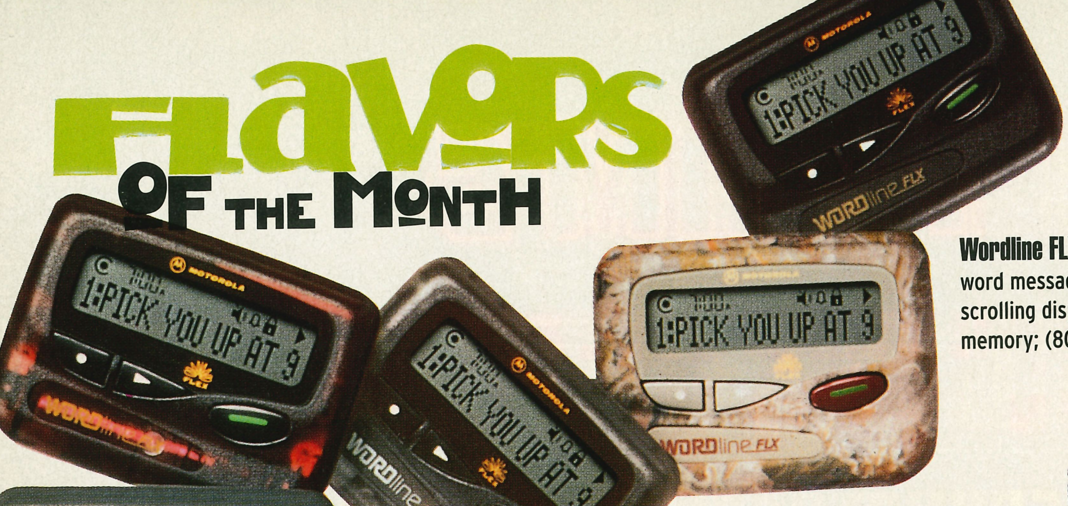
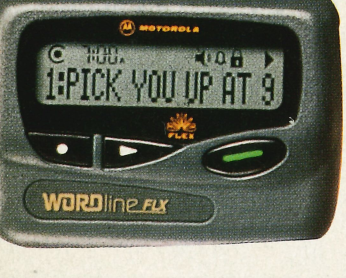
THE HOTTEST SOUNDTRACK OF THE SUMMER!!!

EPMD
PLAYA FEATURING FOXY BROWN
RICK JAMES & RICHIE RICH
EIGHTBALL & MJG
REDMAN
TOO SHORT & GEORGE CLINTON
CRUCIAL CONFLICT
JUNIOR MAFIA
MASTER P
MIC GERONIMO & DMX
WU TANG
2PAC

MOVIE OPENS AUGUST 15TH
SOUNDTRACK IN STORES AUGUST 5TH

Def Jam recordings Music Group Inc.
a PolyGram company
© 1997 Def Jam Music Group

FLAVORS OF THE MONTH

Wordline FLX pager, $169, Motorola. The new word message pager features a one-line scrolling display and a 2,000 total character memory; (800-668-6765)

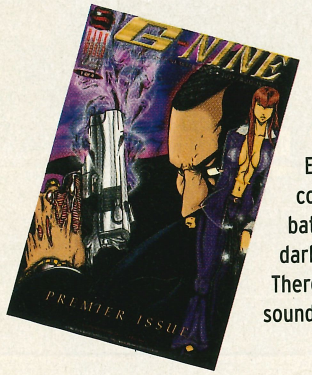
Andre Agassi Dri-F.I.T. microfiber shirt, $65, NIKE. This material transports moisture away from the body to the surface of the fabric where it dries quickly; (800-344-NIKE)

OAKBAY
TOP KNOTCH fits

The Columbia mesh polo, $32. Also in white, navy, green, royal blue, and yellow; (800-MA-BOYLE)

Oakbay Fits T-shirt, $24. The up-and-coming company offers a range of T-shirts, hats, denims and jackets representing the left side; (800-787-3601)

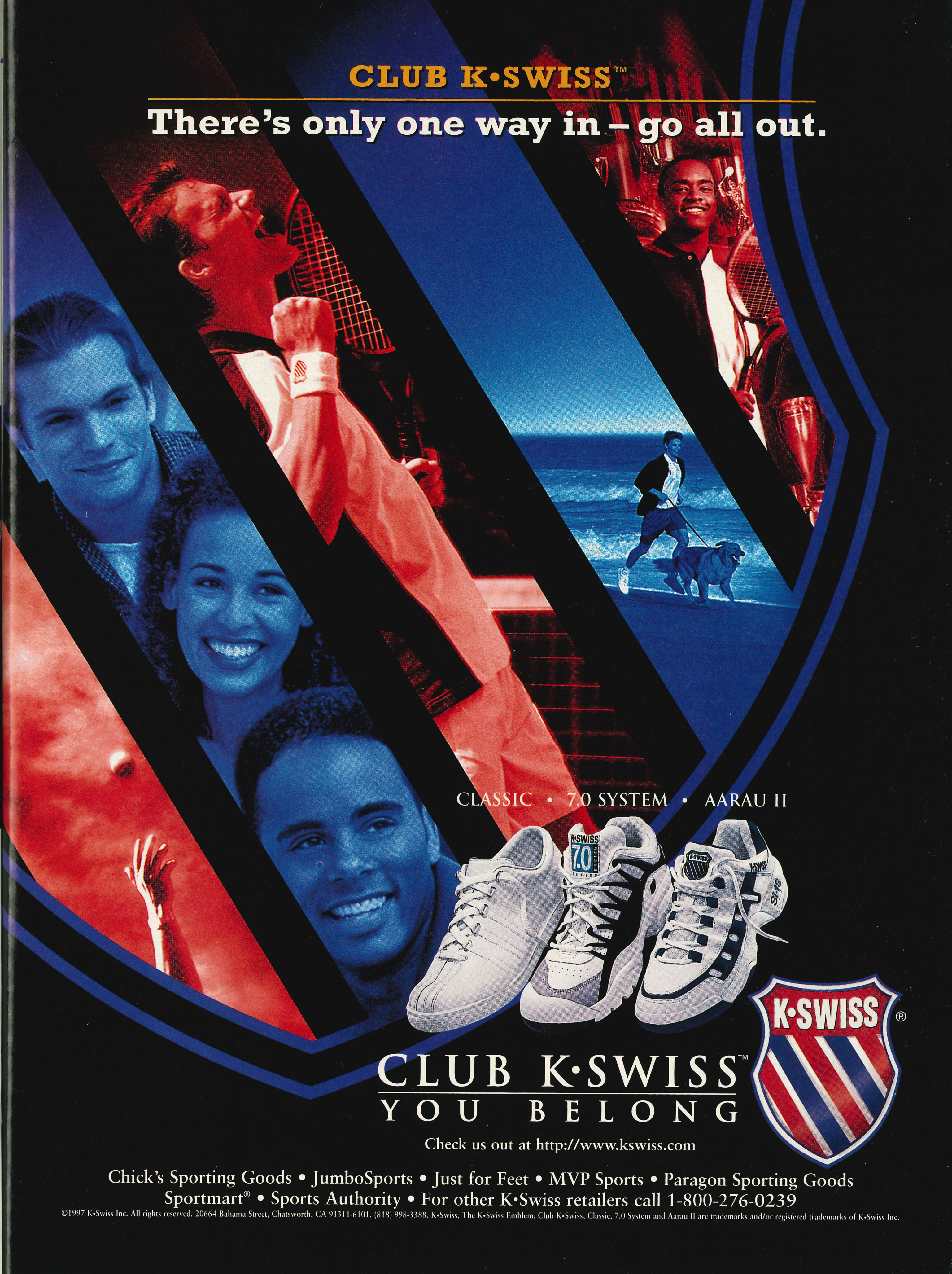
The Rock, $240, Trezeta. Besides the good quality and butter design, there are small retractable spikes on the soles that are useful on ice, snow or slippery terrain. All you do is insert the key in the boot's side, turn, and pointy steel magically appears! (203-227-4988)



G-NINE, Dark World Comics & Entertainment, $2.50. The new comic series re-invents the classic battle between good and evil with darker shades of heroes and villians. There's an accompanying hip-hop soundtrack too; (404-681-2001)

The Wallabee, $100. Introduced in 1965, it's the world's first "comfort shoe." The new fall colors are sage, pumpkin and gray; (800-4CLARKS)

T. HOPA


CLUB K•SWISS™
There's only one way in – go all out.

CLASSIC • 7.0 SYSTEM • AARAU II

CLUB K•SWISS™
YOU BELONG

K•SWISS®

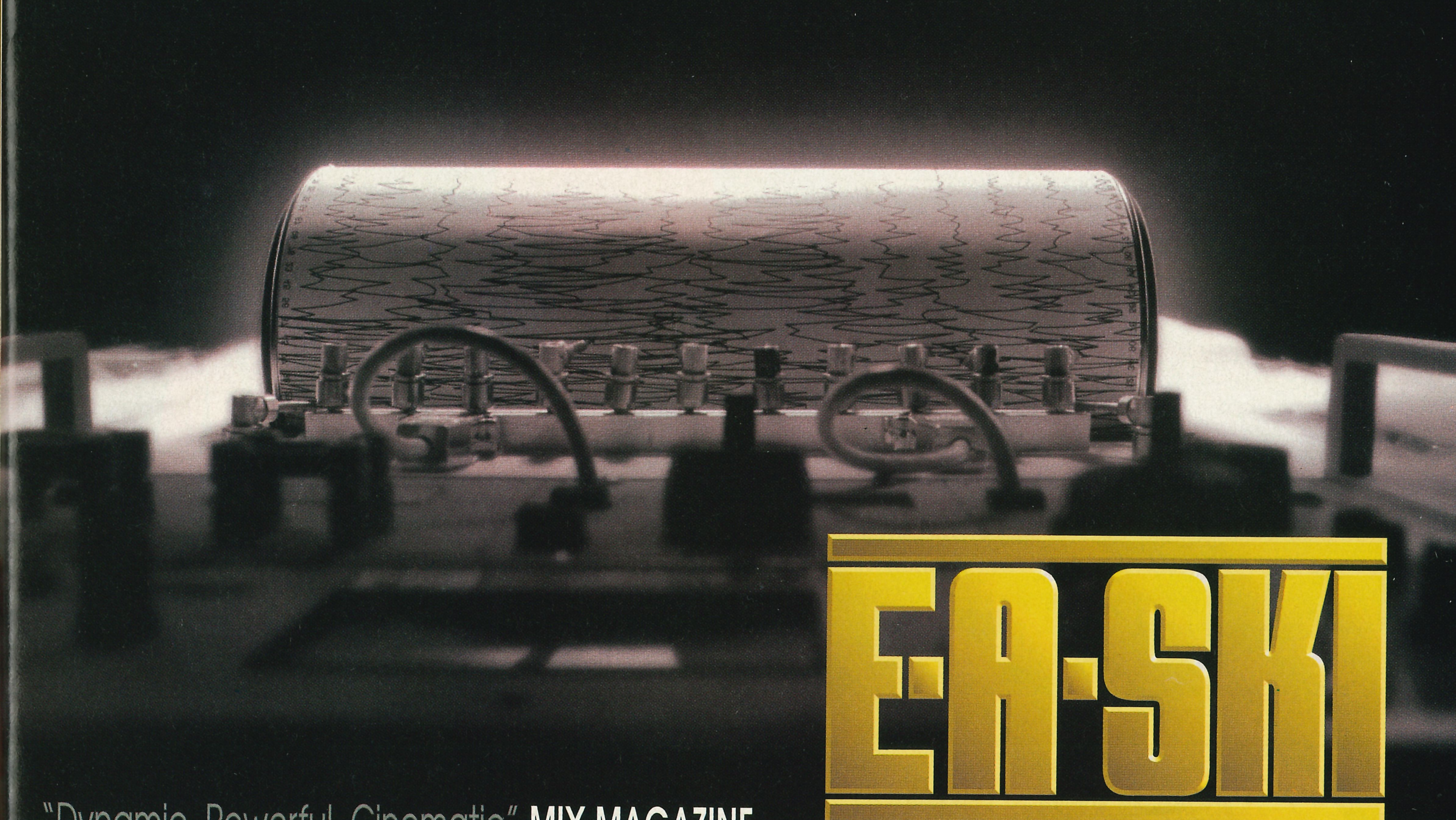
Check us out at http://www.kswiss.com

Chick's Sporting Goods • JumboSports • Just for Feet • MVP Sports • Paragon Sporting Goods
Sportmart® • Sports Authority • For other K•Swiss retailers call 1-800-276-0239

©1997 K•Swiss Inc. All rights reserved. 20664 Bahama Street, Chatsworth, CA 91311-6101. (818) 998-3388. K•Swiss, The K•Swiss Emblem, Club K•Swiss, Classic, 7.0 System and Aarau II are trademarks and/or registered trademarks of K•Swiss Inc.

PACO
paco
JEANS
PACO
JEANS

F A L L 1 9 9 7



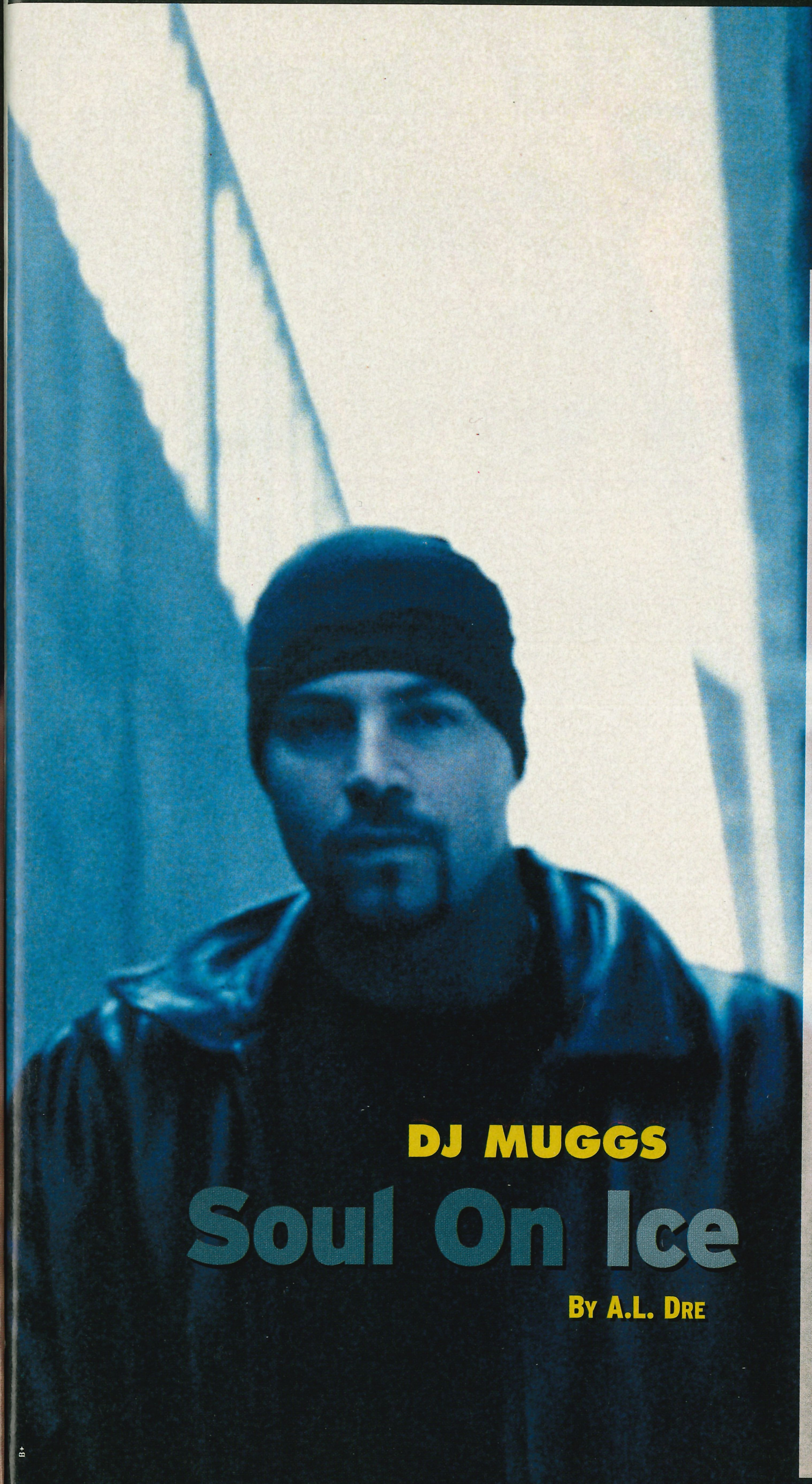
"Dynamic, Powerful, Cinematic" **MIX MAGAZINE**
"Dare I Be The One To Say That It's Possible That There Is A Producer On This Planet, Let Alone California, Who Can Hang With Dr.Dre?" **URB MAGAZINE**
"Anyone Who Has Been Around Urban Music For The Last Eight Years Can Argue Who Some Of The Best Producers Are: E-A-SKI Is Among The Top Five" **RAP PAGES**
"The Best Artist/Producer Since Dr. Dre & DJ Quick" **STREET FLAVA**
"A Powerful Lyricist, One Of The Most Underrated Producers With Gold And Platinum Success" **ICE CUBE**

EARTHQUAKE
YOU HAVE BEEN WARNED

RELATIVITY ©1997 Relativity Records, a division of Relativity Entertainment Inc.
INFRARED MUSIC GROUP © Infrared Music Group Inc.

YOU KNOW HER SONGS
YOU KNOW HER FROM THE VIDEOS
BUT YOU DON'T KNOW ANYTHING UNTIL YOU HEAR WHAT COMES NEXT
MISSY MISDEMEANOR ELLIOTT
SUPA DUPA FLY
Her debut album featuring
"THE RAIN [SUPA DUPA FLY]"
Appearances by Busta Rhymes, Lil' Kim, Da Brat, 702, Timbaland and more
THE GOLD MIND, INC.
eW
Produced by Timbaland
Executive Producers: Missy "Misdemeanor" Elliott and Timbaland
On The Gold Mind, Inc./Eastwest Records America compact discs, digalog cassettes and records.
www.elektra.com
©1997 Elektra Entertainment Group, a division of Warner Communications Inc. A Time Warner Company.

☑ MICROPHONE CHECK



DJ MUGGS

Soul On Ice

By A.L. Dre

If human beings in today's society were judged by their achievements as opposed to their appearance, what would you conclude from the following description? A devout hip-hop head born in Queens, New York. At the age of fourteen, he moves across the country to California. After a brief stint with a group called 7A3, he aligns himself with two MCs, B-Real and Sen Dog, and after forming their own group, they start their determined struggle towards success.

Their self-titled debut had all heads rockin' to the sound of their original hemp style. Proving to be far more than just a gimmick, they went on to achieve platinum success and built a strong loyal fan base. Two more successful albums would follow as well as sold out tours. But after tiring of the rigors of the road, this formidable beatmaker did not rest. Instead, he focused on releasing his own album, *Muggs Presents: The Soul Assassins,* with assistance from some of hip-hop's biggest names. By now you know, who I'm talking about, duke. No, it's not some hard-working Jamaican with six jobs. It's the hardest working Italian kid in rap music, DJ Muggs.

The Source: *Muggs Presents...Soul Assassins,* a kind of Quincy Jones-esque type album. Do you consider this your *Back On The Block?*

DJ Muggs: (loud laugh) That's funny. Yo! I like that. I guess I feel like I never left the block, man. This album was just somethin' I wanted to do and I had talked to the people and brothers was like, "Yo! We need to work together." We need to do songs together. So Columbia gave me this deal for a solo album and I had about four or five different ways I was thinking about goin' about it, but I was like damn, let me just do a record and let a bunch of MCs that I respect get down with me and boom!

Besides working with some talented MCs, you also work with some producer/rappers. Was it difficult to work with great MCs who also happen to be great producers in their own right?

It was so easy 'cause I just gave 'em the tracks and they picked the track they liked and they just did their thing. They just rolled. Usually, when you work with an MC that's comin' up you gotta give 'em direction. Like cut your rhyme down here, or let's make this hook, you know what I mean? But with them it was just here's the beat and they just wrote their rhymes. Laid it down and it was that simple, man. I could go in the

CONTINUED ON PAGE 181

DJ POOH

The Way P Think

By Gabriel Alvarez

If you don't know, now you know, homes. The P in DJ Pooh's name stands for *pioneer*. As a member of Uncle Jam's Army, LA's early '80s click who packed the Sports Arena throwing jams, he participated in layin' down the blueprint for West Coast hip-hop before moving on to become one of rap music's most acclaimed beat-makers.

This Killa Cali's producer credits read like a who's who of rap superstars: LL Cool J, King Tee, Ice Cube, Tha Dogg Pound, 2Pac, Snoop Doggy Dogg, etc. But when one initially thinks of the Pooh man, one can't help but recall his countless video appearances (highlighted by his portrayal of the mack in Ice Cube's "Who's the Mack?") and his co-starring role in the crazy comedy flick, *Friday*.

A successful businessman, Pooh has now set the stage for his *Bad Newz Travels Fast* compilation, featuring the likes of Threat, Kam, Mr. Grimm and a host of others. From *Death Certificate* to *Dogg Father*, you can't sleep on this Boogieman's P-Funk.

The Source: Although you're based in LA, you got your big break working with LL Cool J. How did that come about?

DJ Pooh: I went to New York with a cousin of mine that was livin' in Brooklyn and was a dancer for Whodini back in the day. So I'm goin' around New York gettin' down with the DJs out there and it all kinda worked out for me. I worked on "I'm Bad," and "Goin' Back To Cali," and "Jack The Ripper" was like the last cut I did for LL. And then I came back to Cali.

And in LA you hooked up with Dr. Dre?

I knew Dre since way back in the day. I was in Uncle Jam's Army and he was in the Wreckin' Cru. We was kinda like rivals with the lil' crews, but me and Dre always been cool. Dre actually showed me how to wreck a drum machine. I used to borrow his drum machine and use it. Like on one of the N.W.A records they was like, 'Where the drum machine at? Oh man, Pooh got it.' That was real. He showed me the ropes. From DJ-ing to making beats.

After Dre left Death Row to start Aftermath, how did you feel when you were called on to produce cuts on Snoop's second album?

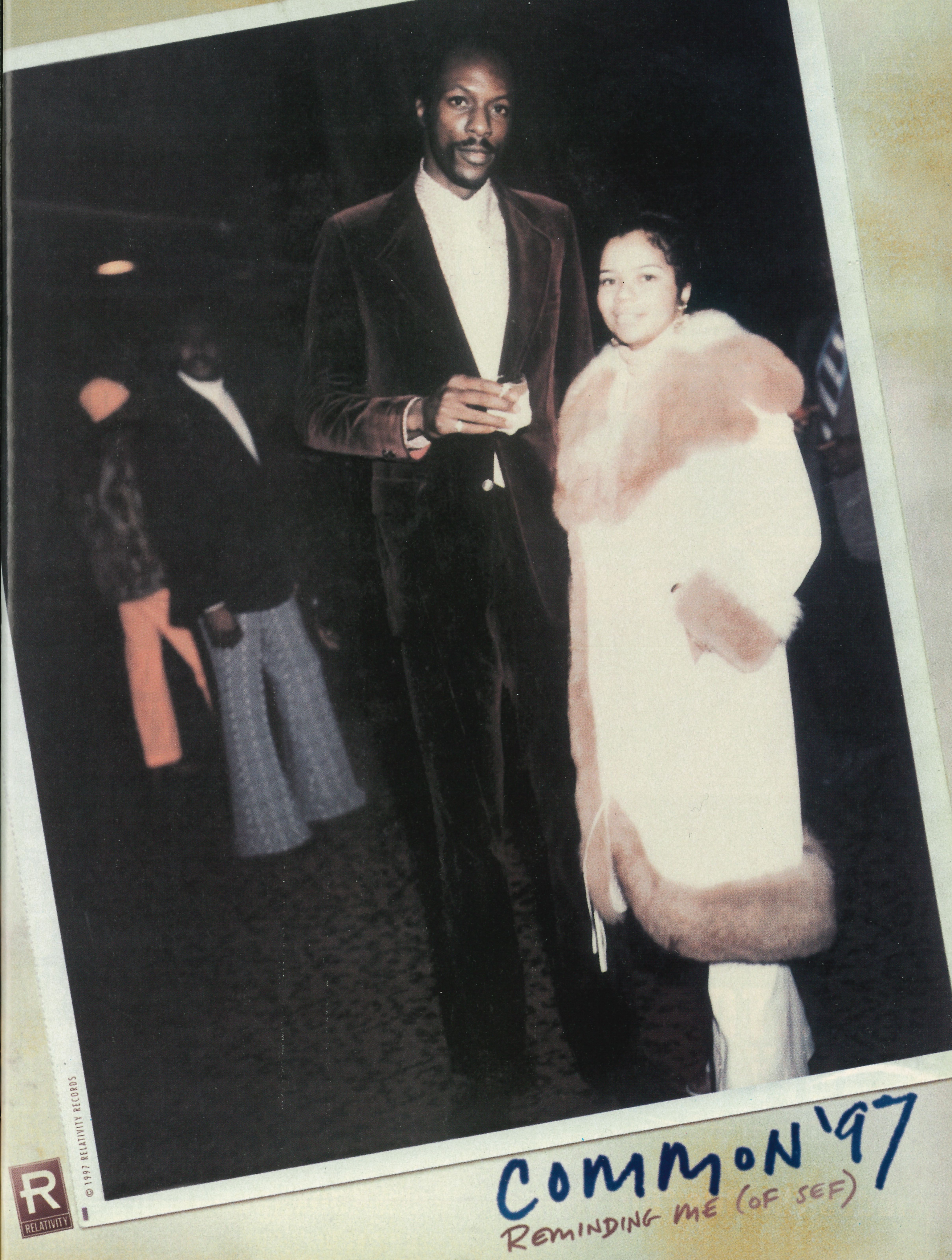
Well, I knew Snoop before we worked on that project. Me and Snoop had been cool for a long time and we really understand each other. We know what we're doin', so it's not really like pressure where I'm tryin' to live up to Dre or make something *like* Dre. Dre is Dre and I can't do what Dre do. I do what I do.

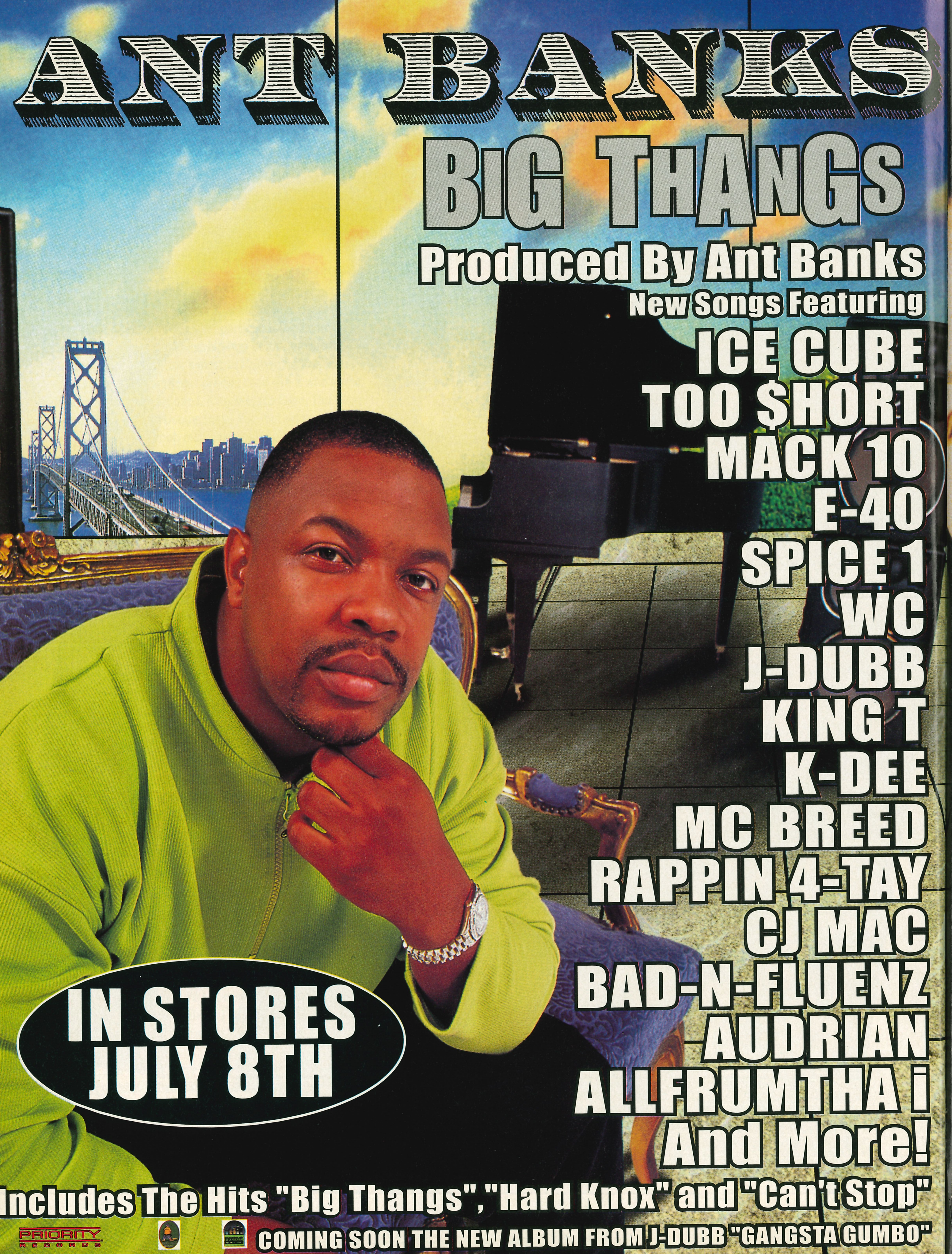
On your new record there's a song by Kam on which he disses Ice Cube. I thought they had squashed their beef?

Well, after that beef was supposedly squashed, from what I hear, Cube rapped on a mix tape by Crazy Toones. And Cube kinda shot a dis at Kam on the tape, I guess. And Kam was like, 'Whoa, I thought that was over with.' So Kam says, 'Well, okay, let me shoot one back.' The song is pro-

CONTINUED ON PAGE 181

KEN HOLLIS





ANT BANKS

BIG THANGS

Produced By Ant Banks

New Songs Featuring

ICE CUBE
TOO $HORT
MACK 10
E-40
SPICE 1
WC
J-DUBB
KING T
K-DEE
MC BREED
RAPPIN 4-TAY
CJ MAC
BAD-N-FLUENZ
AUDRIAN
ALLFRUMTHA i
And More!

IN STORES JULY 8TH

Includes The Hits "Big Thangs","Hard Knox" and "Can't Stop"

PRIORITY RECORDS

COMING SOON THE NEW ALBUM FROM J-DUBB "GANGSTA GUMBO"

DANNY CLINCH

FROST

Family Matters

By Soren Baker

Known to many as the Godfather of Latin rap, Frost's place as one of hip-hop's West Coast legends is secure. The low riding sound he helped make famous with "La Raza," off 1990's *Hispanic Causing Panic,* continues on "What's Your Name (Time Of The Season)," the debut single from his latest album, *When Hell.A. Freezes Over.* Also on this album, the Los Angeles native continues to document the troubled times and violence in his neighborhood.

Well aware of the perils of gangbanging and the drug culture that has enveloped the City of Angels, Frost acknowledges that there is more to life than misery. Now 33, he has a nine-year-old son and two daughters, ages four and three. After overcoming his fair share of struggles on the streets, Frost knows to count his children as a blessing, and he expresses his love for them on songs like the poignant "Heaven Sent."

The Source: What effect have your children had on your life and your musical career?

Frost: They have everything to do with my musical career. Without them I don't think I would have gone this far in it. I would have chosen another route, probably some dirt, man. I probably wouldn't have chosen the try-to-stay-out-of-jail-route or I probably wouldn't have thought about the consequences and gone gung-ho in the streets.

What about them made you not take that direction?

I didn't want to go to jail and not see them. I've got babies and they demand time from you. When you start spending that time with them, you don't want to become separate from them. You thrive for them so you can give them things and have things for them. I coach little league baseball every year. I stay in tune with all these little kids. I already seen that generation of kids grow up and I'm touching them at a younger age.

You seem to have long-term plans. What do you think separates you from the people who only live for today?

A lot of the people who are rapping right now are young and they live for right now. I know 'cause I did it. I'd get that fast check and go out and splurge, trying to look good in the streets and all that flossy floss stuff. That's what the rapper sees, that's what attracts him to this industry. He's like, "Man, I could get that. I could have that." He's not really thinking about the dedication and the work that it takes to get that. He just thinks, "I'll make a record and I'm paid." But he doesn't think about this as a job. This is not something that just anybody can just jump in.

CONTINUED ON PAGE 181

STEADY MOBBIN'

Last Days and Times

By Miguel Burke

The pain and fear of being forced to give your car to some ski-masked stranger threatening your life at gun point. The smell of barbecue and the sound of Marvin Gaye blasting at a block party. Hearing the sound of your own bones crack after feeling the nightstick from the crooked officer pouncing on your head. The neighborhood touch football games. Crackheads trafficking in and out of the house down the block at 3:36 am.

There is one commonality which binds and serves as a median for the aforementioned phenomena—the streets. Not only are the city pavements a breeding and nurturing ground that inspire the culture we take for granted, they are a mystery. As the good, the bad and the ugly intersect in the concrete jungles of America, there is no explanation as to why the city streets are filled with an uneven mixture of pain, struggle and death, intertwined with occasional mixed blessings of happiness, beauty and innocence.

Perhaps one of the main reasons that Steady Mobbin's debut album, *Pre-Meditated Drama,* distances itself from the shitload of uninspired, fictitious, first-person perspective narratives is that it attempts to search for an explanation which will give better understanding of the conflicts we, as a people, experience in urban street culture. Using their own Oakland streets as a microcosm for the streets of Amerikkka, this group proves there is more to gangsta rap artists than meets the eye.

THE SOURCE: How did you guys get the name Steady Mobbin'?

CROOKED EYEZ: My nigga Bill Bathgate came up with it. We used to be in a group called 211. But, you know my dog had the vision.

BILLY BATHGATE: We basically mobbin' for positivity. Mobbin' to get to the top. We not just mobbin' on people, we mobbin' for the strength of the brain. We're trying to help these youths understand.

Why did you decide to name your album *Pre-Meditated Drama*?

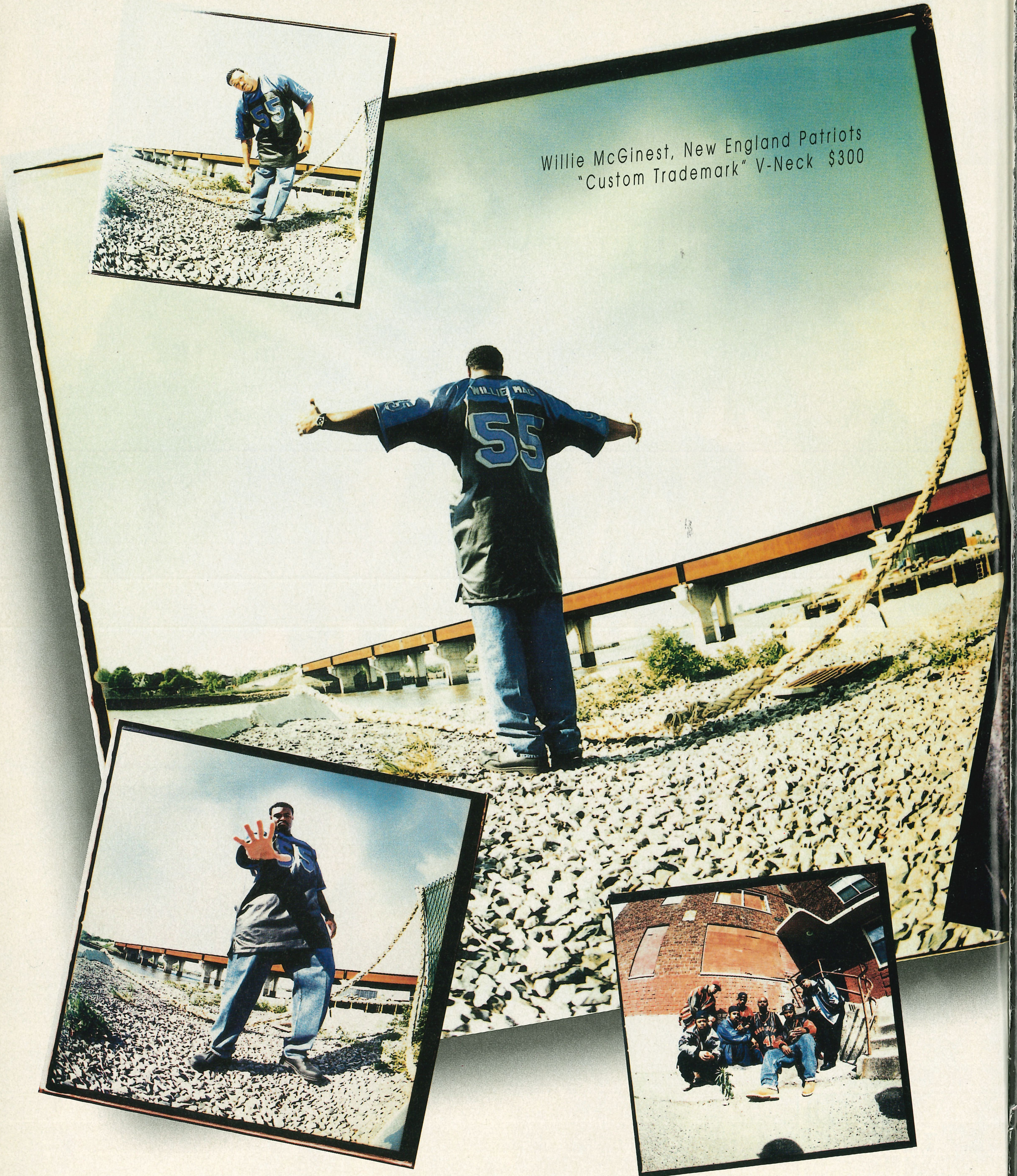
CE: All the things that we rap about are all the things that we seen and experienced in life and all those things are somewhat drama filled. Life is full of drama so we just try to put it down through our lyrics and our music.

What do you think the future of gangsta rap is, since there are so many complaints against it?

CE: I feel as long as there is pain in the world and as long as there's people going through trials and tribulations in the struggle as far as in the street life, there's always gonna be this kind of poetry. It's

CONTINUED ON PAGE 181

Missing pp. 69 – 79



Willie McGinest, New England Patriots
"Custom Trademark" V-Neck $300

The War Is Over...
WE WILL FORGIVE, BUT WILL NEVER FORGET.
MJG
coming soon!

MADE
IN
SPAC

CROC BLAZER-KENNETH COLE, BLUE BUTTON FRONT SHIRT-CLUB MONACO

STYLING BY MONICA MORROW, GROOMING BY LENNY HAMILTON

WHEN GOD COMES

WONDER WHERE CRAIG MACK'S BEEN? DON'T YOU WORRY NONE. WITH A STRONG FAMILY, DEEP SPIRITUAL FAITH, AND A NEW RECORD LABEL, THE ORIGINAL MACK MAN WILL SOON BE BRINGING MORE FLAVA TO THAT EAR.

Words by Marcus Reeves • Photography by Jonathon Mannion

On this Mother's day, Craig Mack is clearly thinking about the earth. More specifically, the land around his newly purchased home in Bay Shore, Long Island. "I just picked up a lawn mower before I came and got you," he says, navigating his black Tahoe down to the nearest Pergament. "Now I'm trying to get some landscaping shit to fix up around the house. You know how you want your shit looking nice when people come over."

Sitting alert behind the wheel, Craig looks as if he's on another mission as well, something in addition to this afternoon's trip to a home improvement shop. Kicking around, "lazy Sunday-style," in a pair of light blue baggy jeans, a laceless pair of Tims and white T-shirt, his slightly furrowed brow indicates his anxious preparation for his comeback to rap's airwaves, after 3 years, with a new LP called *Operation: Get Down.* Freed from his old home, Bad Boy Entertainment, two years ago, Craig feels he has finally found a new beginning at All American-distributed Street Life Records.

"At 20%, I'm getting a better point deal than any motherfucker out here," he exclaims, whippin' the truck into the parking lot. While he's clearly mentally charged to get back into the game, he makes it a point to acknowledge the simultaneous physical preparations.

"Me and my man Nat Burner, we trying to have ourselves ready. We been doing shit like running five miles a day, because I want to be able to do shit like Madonna and have, like, a show with dancers and some energy on the stage. I don't want to be out of breath after the first fifteen minutes into the show."

Inside the store, Craig returns his focus to landscaping, grabbing a huge rolling-cart and dragging it to the back of the store. "I got time on my hands now. I finished the album in thirty days; I got a little bonus from the record company for that. So I'm just occupying my time by working on my lawn." He walks on with cart in tow.

"You think this will hold about 30 bags of rocks?" he asks. I look at the cart and at the bags of rock we're approaching and shrug my shoulders, thinkin', *how am I going to avoid getting a hernia from this assignment?*

"You ain't think you was gonna be getting dirty and loading shit when you came to do this interview, did you?" Craig, reading my expression, jokingly asks while surveying the 50-lb. bags of Durascape chips. "Naw man, you can just chill. I got it."

Twenty-eight bags of rock, 8 bags of topsoil, and 4 bags of seed later, we're ready to jet. But Craig isn't taking the some 2000-lb load home with him yet. "Riding around with all this weight will be too much for the truck," he mumbles to himself, before telling the floor salesman he'll be back to pick it up later.

145 St Station
Downtown & B'klyn
S

BLACK SUEDE SHIRT-KENNETH COLE,
GREEN LINEN SHIRT-BANANA REPUBLIC

I ain't got a mad bone in my body for Puff. It was just a conflict of interest as far as the direction we wanted to go."

"I'm a take you for a ride through my old neighborhood," Craig says, as we hop aboard the truck and peel out, destination: Brentwood, Strong I. Oftentimes, excursions into the past of an emcee conjure up images of urban blight and street corner hopelessness. The opposite holds true for Craig, riding past grass-covered sidewalks, pristine homes, freshly-cut lawns and two-car garages that scream suburbia.

"I'm used to this type shit," Craig says, looking around as he drives. "I love going to the city because I need the excitement, and I need to see some people. But then I like coming back home to some peace and quiet."

Originally from Harlem, peace and quiet was one of the reason's Craig's parents moved him and his brother Andrew out to the Island during the late '70s. The biggest reason, however, stemmed from the hustling lifestyle of Craig's grandfather Roy, who he affectionately calls "the original Mack."

"Everybody that ran down that mack shit, got it from my grandfather," Craig says, breaking into a smile. "He was running around in the '40s hustling. Liquor. Gambling. Women. He was the original motherfucker from uptown."

It's this admiration, obvious in Craig's voice, that made his parents watchful of their sons' development. Memories of Roy set the standard for "what not to become" with mom and dad. But in every ghetto, the streets are a magnet as well as the rites of passage, and Craig's father noticed his 8-year-old son headed straight for them.

"My father grew up around it. And he noticed I was starting to run in the same type circles as my grandfather. I'm out here at eight years old, coming home at night from running with the local niggas, being they little piss boy. My father was like, 'Fuck you. You gonna wind up dead fucking around in the streets. You going to Long Island to a school out in the suburbs.'"

Craig pulls up in front of his parents' house—a plush, yellow and brown, two-level home with huge twin columns positioned in front. Picture perfect. Not a sight one might imagine when envisioning an emcee's introduction to hip-hop. "I was like 9 when we came out here," he says. "That's when shit started jumping off in the Bronx and in Harlem."

The only connection Craig would have to early hip-hop was summer barbecues at home, where his uncles and cousins would come up from the Bronx to provide the entertainment. "They used to bring their DJ equipment. Soon as they did that, I was right along with 'em, watching 'em. So I'm learning how to cut and say words on the mic. I used to watch them do their thing and then I'd try and do it. That's how I got into rapping."

Although the confines of middle-America cushioned Craig from ghetto angst, the lure and pursuit of a hip-hop career brought the kind of drama that cuts across class lines. Before signing to Bad Boy, Craig already had a taste of fame in 1988, when he released an underground hit called "Get Retarded" on the now defunct Sleeping Bag Records. "We was hot for like a month in New York and 2 months in Cali," Craig remembers. However, Sleeping Bag folded just as preparations for a full-length album were being made, leaving Craig, as well as several other artists, out of a deal.

On the home front, Craig's parents expected him to lay off hip-hop, get a steady job and attend college. When he refused their wishes and continued his course, he was kicked out the house, leaving him homeless for some time. But you'd never get a hint of that turmoil from Craig's focused, determined demeanor. "Some birds are able to walk to the edge of the branch and fly off, and some need to get pushed, fall a little bit, and then start flying. I'm that bird."

Traveling into the past can only bring back memories. And for me, one is of meeting Craig back in '94, three months before the release of his gold-selling disc, *Project: Funk Da World*. Sitting in the newly designed office of Bad Boy, Craig was on the verge of helping set off an explosion. His mega-hit platinum single, "Flava In Ya Ear," laid the initial groundwork for Puffy's arriving record kingdom. The doors to Daddy's House were a bit more flexible then, and Craig actually garnered his deal through a trade with Puff.

"After I rhymed for him outside of this club, he told me, 'If you rhyme on a Mary J. Blige remix, I'll hook you up with a record contract.'" Needless to say, after catching a buzz off of Ms. Blige's "You Don't Have To Worry" remix, the rest was history. Back then, when describing their union, Craig called himself Cinderella and Puffy, "the glass slipper."

"Is Puffy still the glass slipper?" I ask, delving into his split from Bad Boy. Craig is quiet for a moment, holding his silence for a second while pondering an answer. "He was and he still is," he finally says, leaning back in his seat. "Let me say this. I ain't got a mad bone in my body for Puff. We still cool, and we still kick it with each other. And the staff over at Bad Boy is cool." Craig pauses after stopping his vehicle at a stop sign. Then he continues: "It was just a conflict of interest as far as the direction we wanted to go. He wanted to be down with the stuff that he was involved with, and I didn't want to be with it."

DAVOUCCI
BACK TO SCHOOL TIME!
with
FUNKMASTER
FLEX
AND LOUD RECORDS
RECORDING ARTIST
IVORY
Aa Bb Cc
Ee Ff Gg Hh
Ii Jj Kk Ll Mm
DAVOUCCI

512 Seventh Ave. New York, NY 10018
T: 212 869 1906 F: 212 869 4329
E-MAIL:WDAVOUCCI@WORLDNET.ATT.NET
JAPAN T: 0798.673230 F: 0798.664588
SORRY, NO CATALOGS

> **I've done all the wild sh*t, but I do believe in God, man. I believe in God and doing the right thing."**

As a fledgling record company three years ago, Bad Boy hadn't crystallized into the playa-manufacturing hit factory it is today. With a roster of only two artists, Craig and the emerging Notorious B.I.G., Bad Boy was in the process of finding itself. But Craig, with his robotic, drunken-style of rhyme chatter, could sense the approaching tone of things.

"It wasn't like Puff was telling me to go the mackdaddy route," he assures me. "But you could see it was flowing in that direction. And the whole mack thing, I mean, damn, that's my name. There's no image behind my shit. I know what the fuck is going on. I know how to hustle. However, that ain't me. I know who I am, and I knew what direction I wanted to go in when I became a rapper."

With spiritually apocalyptic songs like "When God Comes," obviously Craig's mission wasn't just to rock a party and keep folks dangling their champagne glasses in the air. "I've done all the wild shit, but I do believe in God, man," he confides. "I believe in God and doing the right thing." As a result of conflicting goals, the relationship between Craig and Puff began to dissolve.

"It was a drift. His personality and my personality didn't fit anymore," Craig recalls. What did strengthen, Craig noticed, was the bond between Puff and his new star. "After a while, it was like two's company, three's a crowd," Craig shrugs his shoulders. "Biggie and Puff, their personalities fit too much. It was to the point where they was doing everything together."

Then the inevitable happened a year after the release of his album. "Puff brought me into his office and was talking to me about shit, and he was like, 'Yo, look. Maybe it's better if we go our separate ways. Maybe it's for the better. That way, it won't cause any problems which may come up in the future."

At first, Craig says he wanted to work things out. "I was like, naw man. Come on. But then I realized he knew what the fuck he was talking about. He's the company's owner. So if he's saying that shit, where do I even have a chance?"

Another factor that helped Craig's decision not to fight was the lack of funds he had received for his work. "And it was like, where's the money? They showed me how much I spent. They said I spent so much money getting off the ground that I didn't make any money. Nothing."

But there's one person Craig praises when discussing his struggle to get signed: Eric B. "He was the only person looking out for me in the trenches," Craig says. Searching for a deal himself [to start his own label], Eric kept in contact with Craig after seeing him perform at a show in Los Angeles. Eventually Eric inked a deal with All-American for his Street Life Records, signing Craig as the first artist on the label.

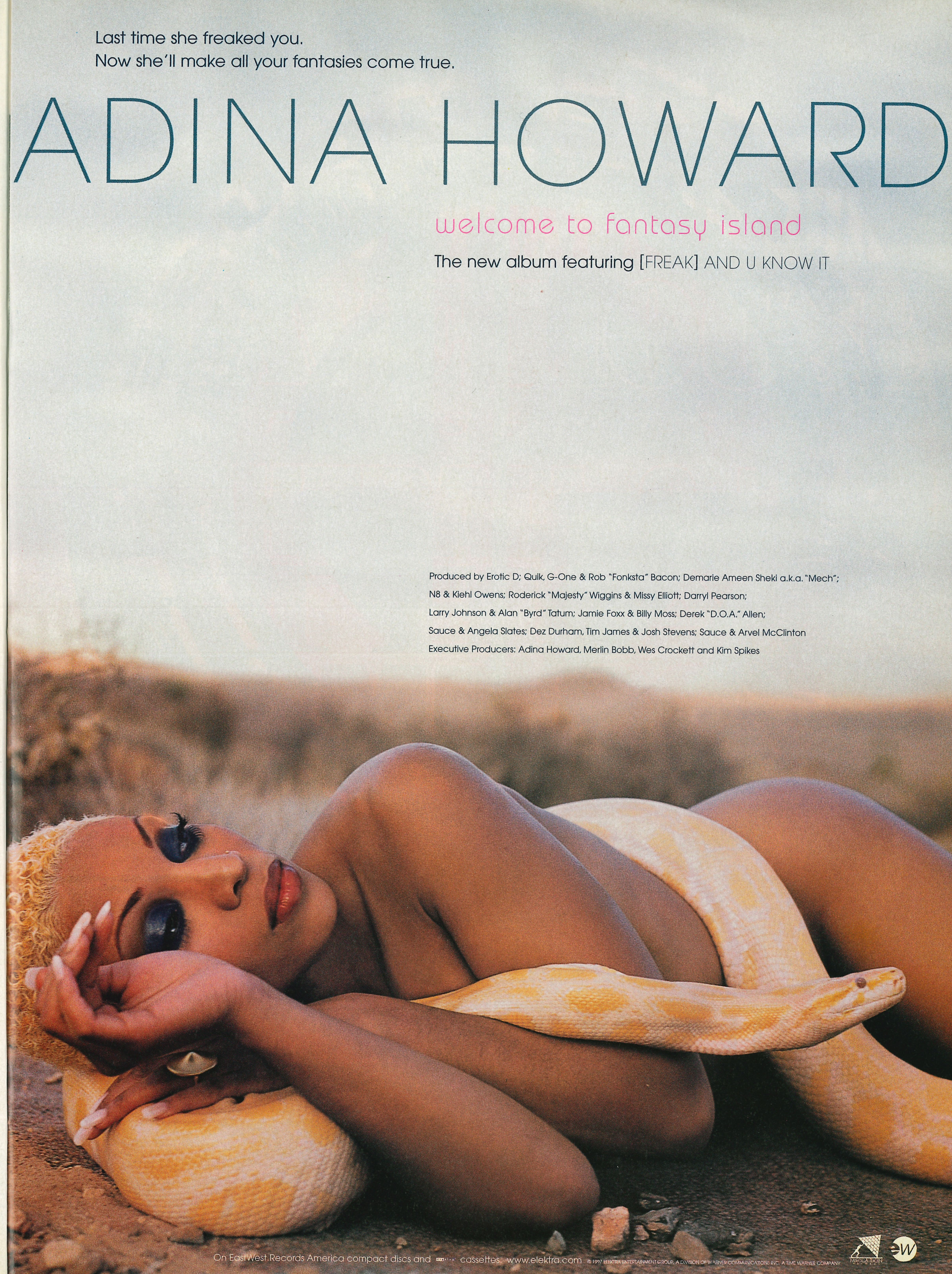
Craig's re-establishment in the world of hip-hop means laying the foundation for another burgeoning company with his new LP, *Operation: Get Down*, an R&B-tinged rap album he ascribes to his growth as an artist. "I want to make better quality music. I love hip-hop and it's inside me. And if this music is going to bring me a wider audience to listen to my music and understand where I'm coming from, then that's fine.

While Craig's faith in God kept him mentally stable during the shaky times, it's clear that his family life also keeps him grounded. Back at his crib in Bay Shore, things couldn't appear more picturesque. His wife of two years, Roxanne, is in the kitchen preparing chicken to be grilled in the yard. Their sons, 3-year-old Adam and 7-year-old Alex, run around the house with a few of the neighborhood children, while their 9-month-old daughter Amanda sleeps in the back room. And their famous daddy? Craig's just readying himself to mow the lawn, and work on utilizing the 2000 pounds of landscaping fixtures piled on the side of the house. Seeing the grounded and spiritual family man he's become, I can't help but wonder how Craig's once skeptical parents now feel.

"My mom is happy I'm making some loot now," he says, fixing a glass of Kool-Aid. "My dad is just happy that I have a family of my own, and that I'm able to take care of them, because, if you really look at it, that's what a man is supposed to do."

Being given another chance has also made Craig wise in his choices as an artist. "I've been in music so long," he says, taking a seat at the kitchen table. "I know the business side as well as the artist side. So now I'm able to do things where I wasn't able to before, like get enough money to put away for my kids." Craig's seen the wild, hedonistic side of fame. Now it's time for balance.

But before he goes out to attack the grass in the backyard, Craig has a message for the up-and-coming: "We in the music business; sometimes we think we a whole separate people. That's not the case. We're humans, too. So don't compromise who you are for what you're doing, especially to the point where you don't know who you are anymore." That's one to grow on. Ⓢ



Last time she freaked you.
Now she'll make all your fantasies come true.

ADINA HOWARD

welcome to fantasy island

The new album featuring [FREAK] AND U KNOW IT

Produced by Erotic D; Quik, G-One & Rob "Fonksta" Bacon; Demarie Ameen Sheki a.k.a. "Mech";
N8 & Kiehl Owens; Roderick "Majesty" Wiggins & Missy Elliott; Darryl Pearson;
Larry Johnson & Alan "Byrd" Tatum; Jamie Foxx & Billy Moss; Derek "D.O.A." Allen;
Sauce & Angela Slates; Dez Durham, Tim James & Josh Stevens; Sauce & Arvel McClinton
Executive Producers: Adina Howard, Merlin Bobb, Wes Crockett and Kim Spikes

On EastWest Records America compact discs and cassettes. www.elektra.com © 1997 ELEKTRA ENTERTAINMENT GROUP, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY.

SUAVE HOUSE
8BALL & MJG • TELA • SOUTH CIRCLE • NOLA • THOROUGH • THE FEDZ • CRIME BOSS • KENYA GROOVE •
THE ALBUM OF THE YEAR

With the hit single...

"JUST LIKE CANDY"

FEATURING EIGHTBALL AND MJG

IN STORES JULY 29TH

SUAVE HOUSE

EXECUTIVE PRODUCER: TONY DRAPER

ARTWORK, SPECIAL EFFECTS, LAYOUT AND DESIGN: PEN & PIXEL GRAPHICS, INC. • (713) 680-3554

All New Releases
from...
THE HOUSE THAT RAP BUILT

SUAVE HOUSE

PRESENTS

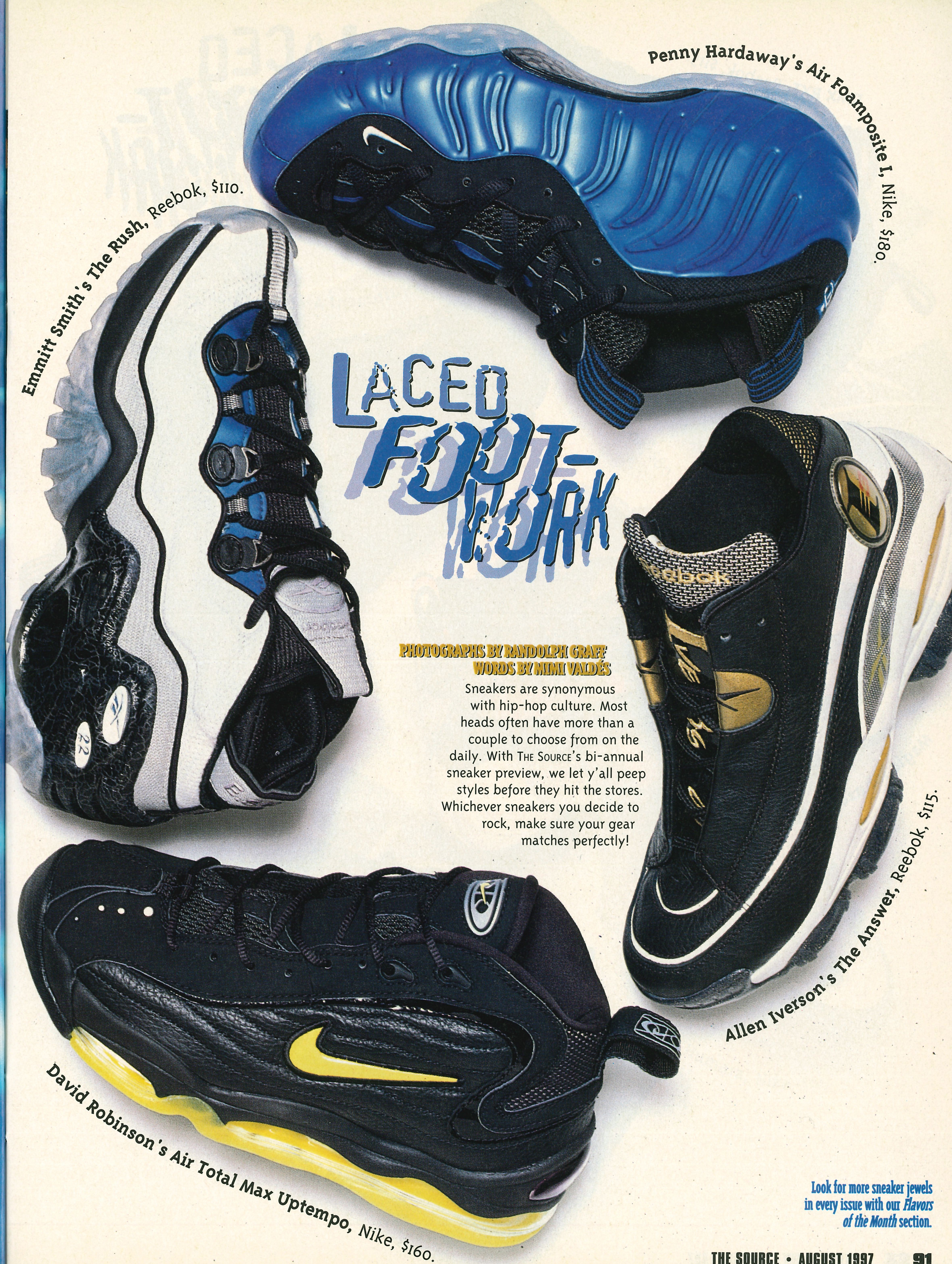
EIGHTBALL & MJG
TELA
CRIME BOSS
SOUTH CIRCLE
THOROUGH
NOLA
THE FEDZ
KENYA GROOVE

R
RELATIVITY

The move, on the other hand, cannot be purchased.
AND 1
The stutter step

Stutter Step, the new shoe live and direct from AND 1.

LACED FOOT-WORK



Penny Hardaway's Air Foamposite I, Nike, $180.

Emmitt Smith's The Rush, Reebok, $110.

Allen Iverson's The Answer, Reebok, $115.

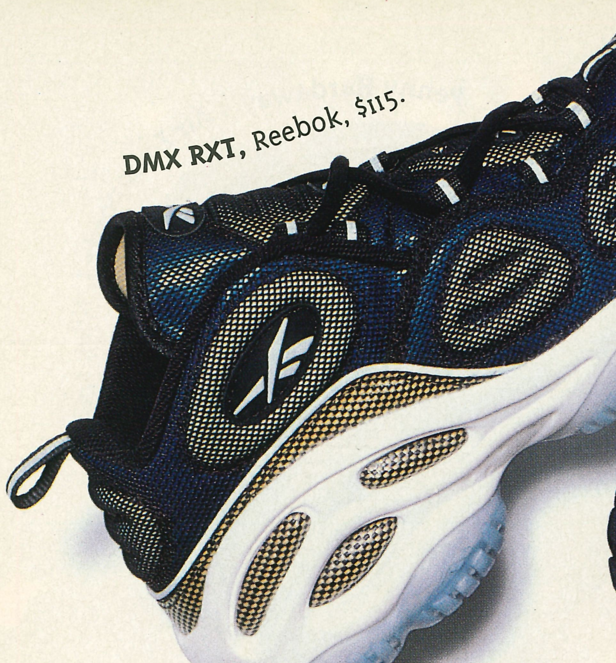
David Robinson's Air Total Max Uptempo, Nike, $160.

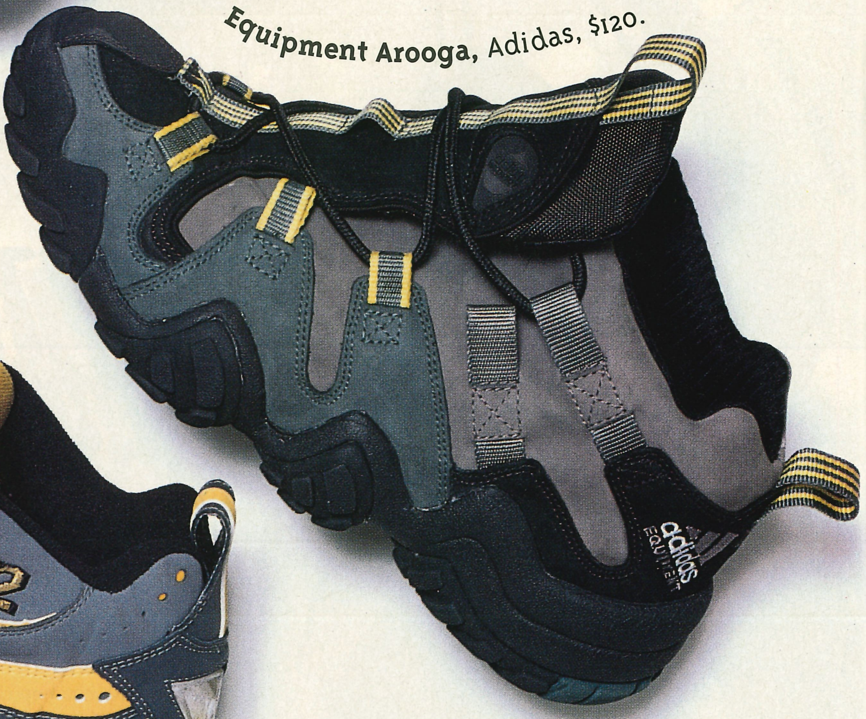
PHOTOGRAPHS BY RANDOLPH GRAFF
WORDS BY MIMI VALDÉS

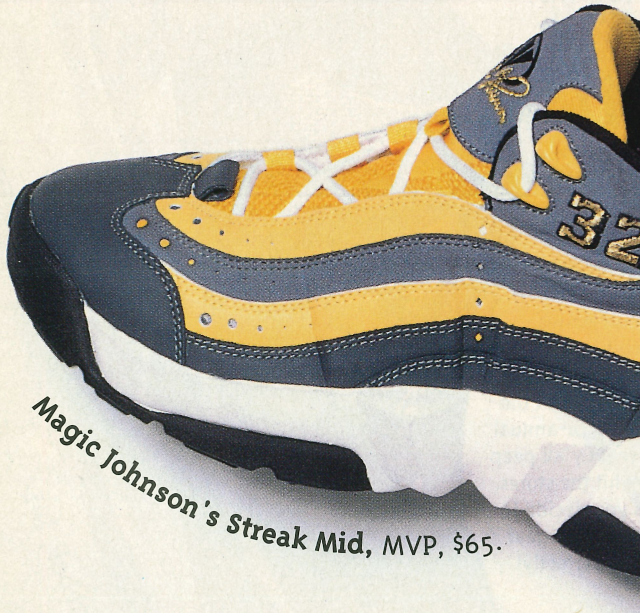
Sneakers are synonymous with hip-hop culture. Most heads often have more than a couple to choose from on the daily. With The Source's bi-annual sneaker preview, we let y'all peep styles before they hit the stores. Whichever sneakers you decide to rock, make sure your gear matches perfectly!

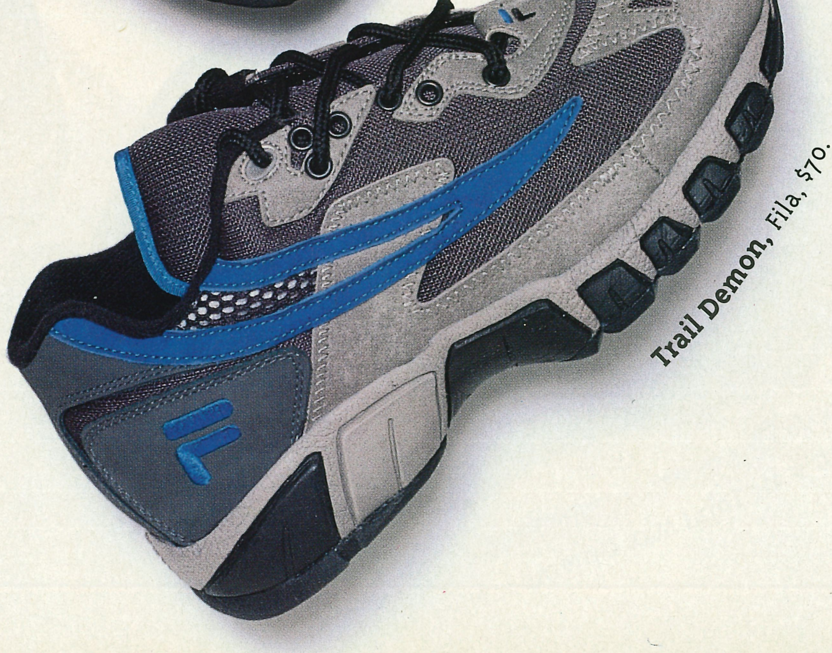
Look for more sneaker jewels in every issue with our *Flavors of the Month* section.

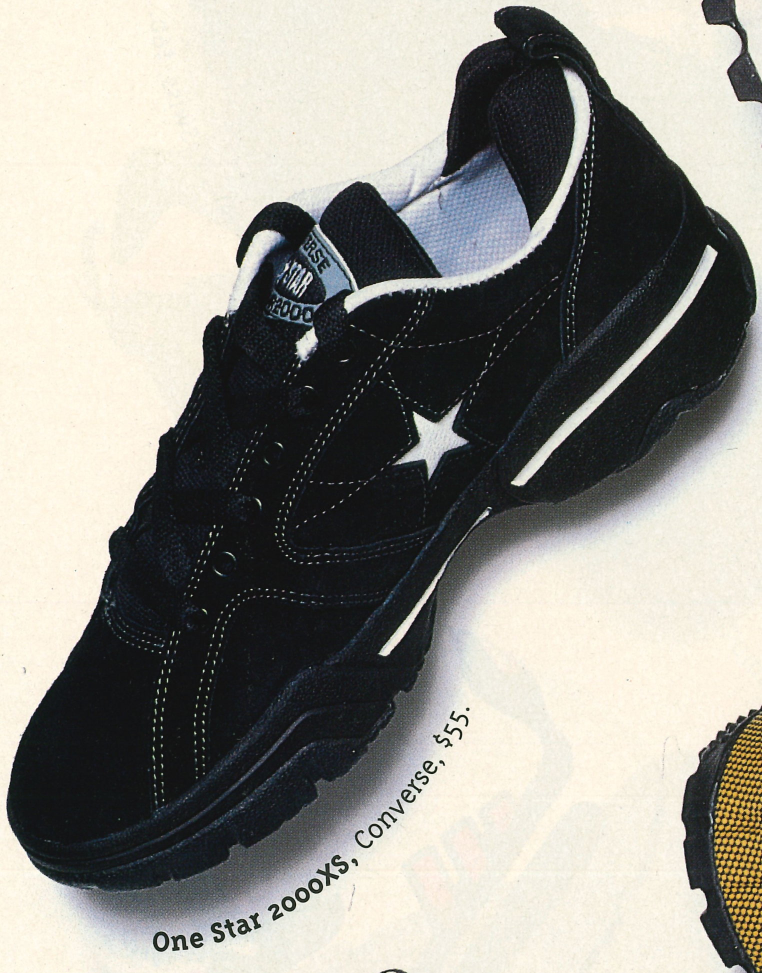
LACED FOOT-WORK

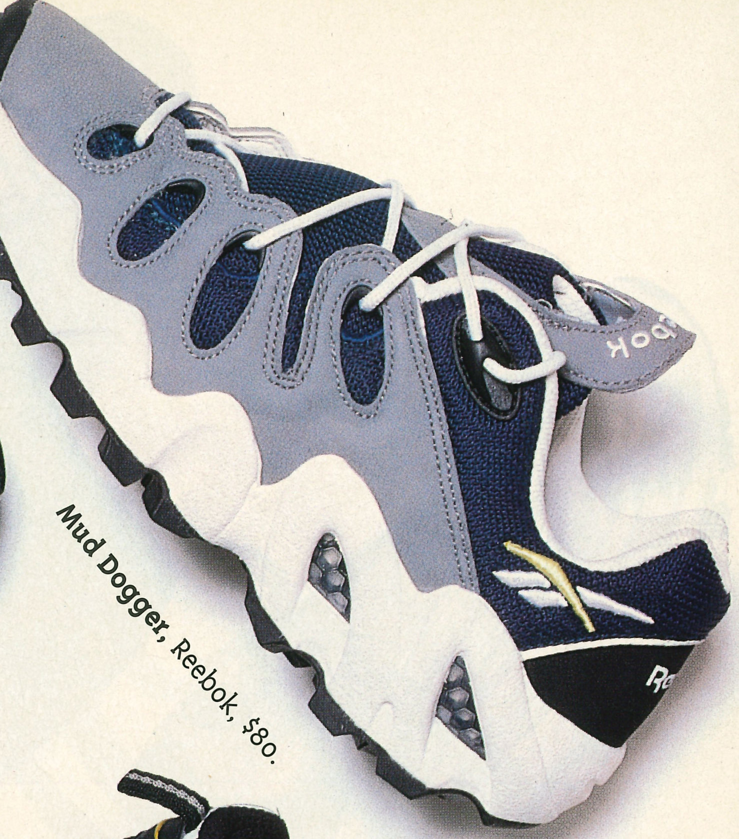

DMX RXT, Reebok, $115.

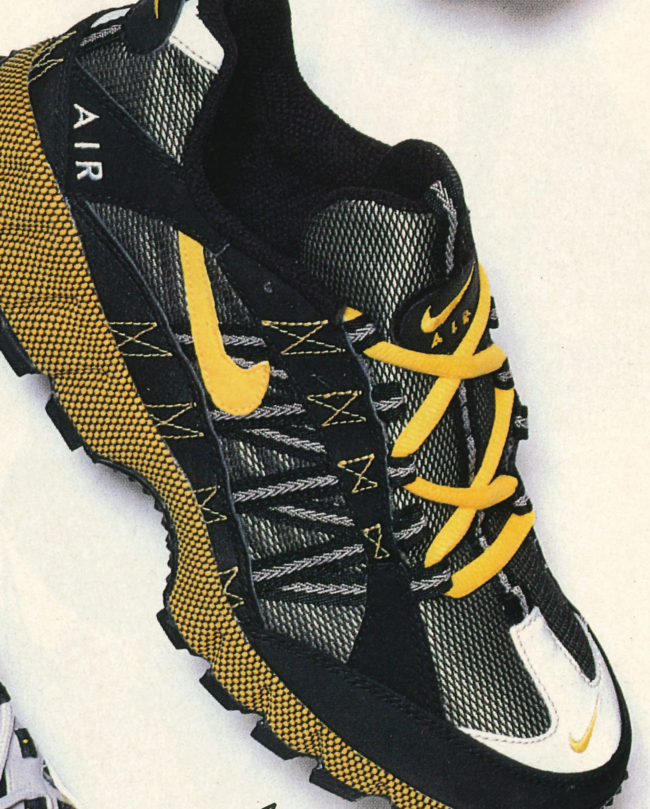

Equipment Arooga, Adidas, $120.

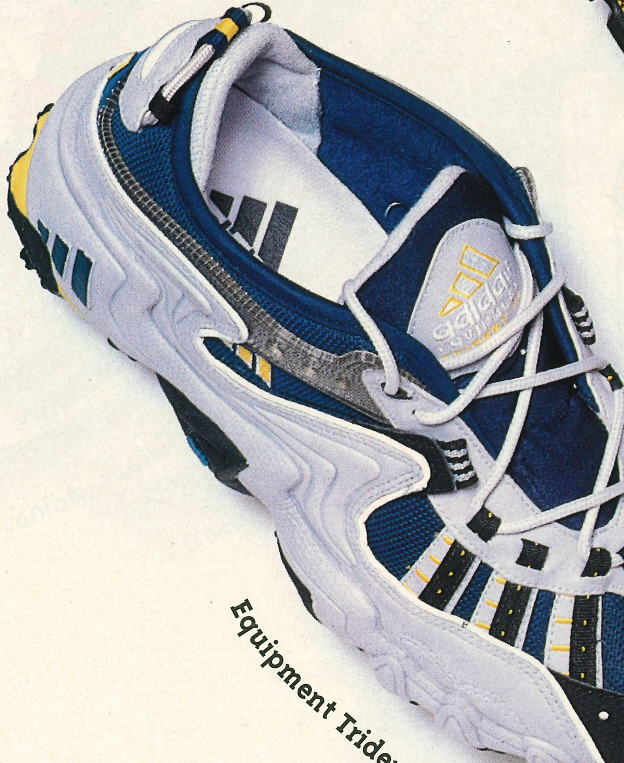

Magic Johnson's Streak Mid, MVP, $65.


Trail Demon, Fila, $70.

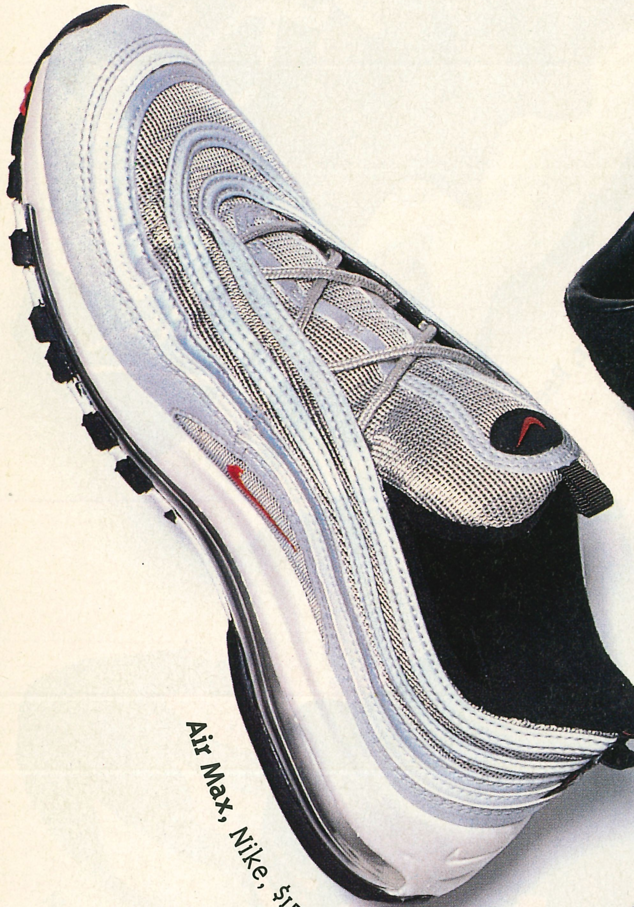

One Star 2000XS, Converse, $55.


Mud Dogger, Reebok, $80.

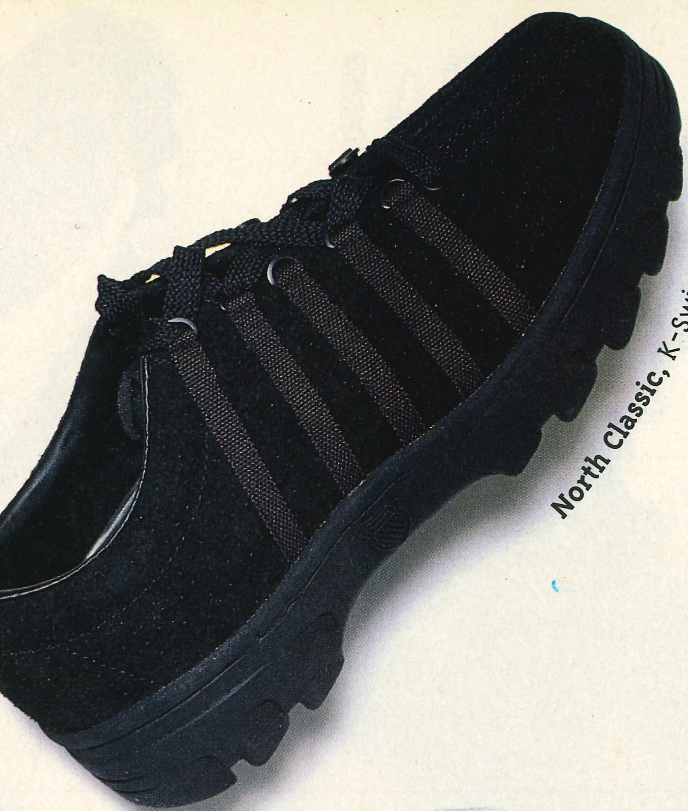

Air Humara, Nike, $95.


Equipment Trident, Adidas, $100.

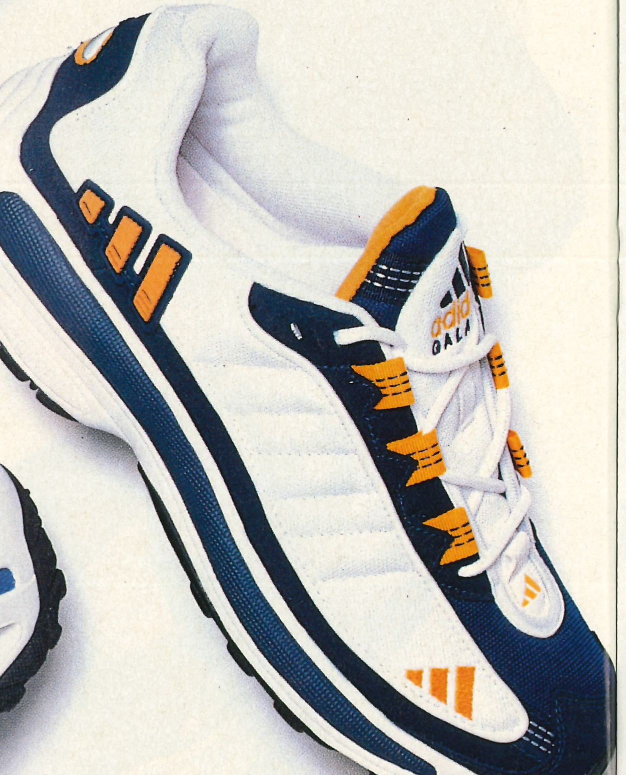
LACED FOOT-WORK



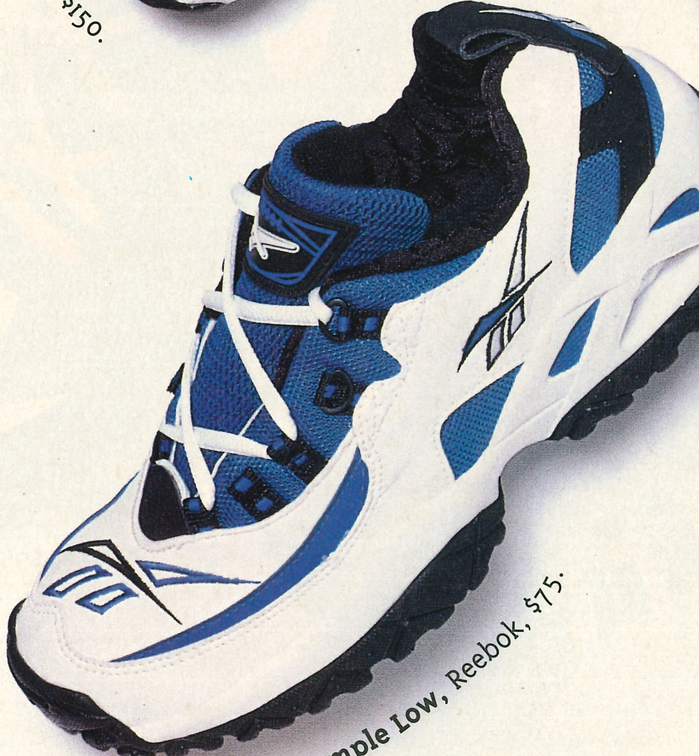
Air Max, Nike, $150.



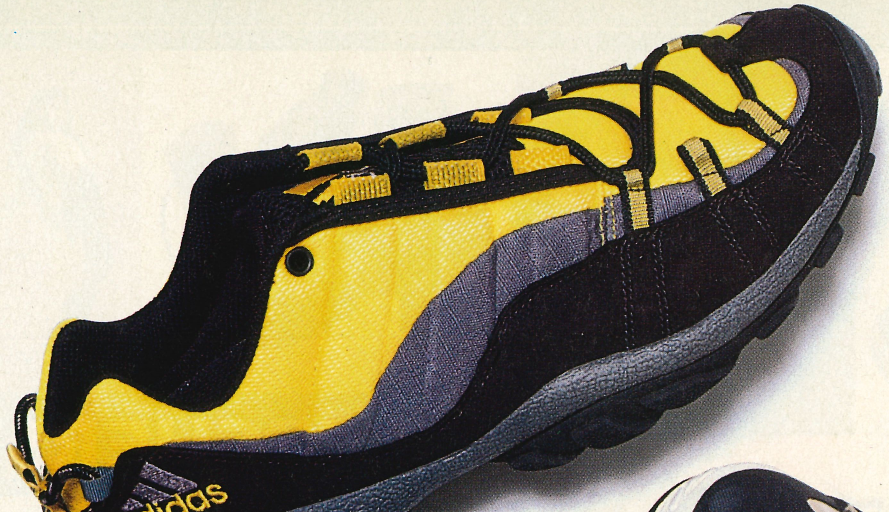
North Classic, K-Swiss, $60.



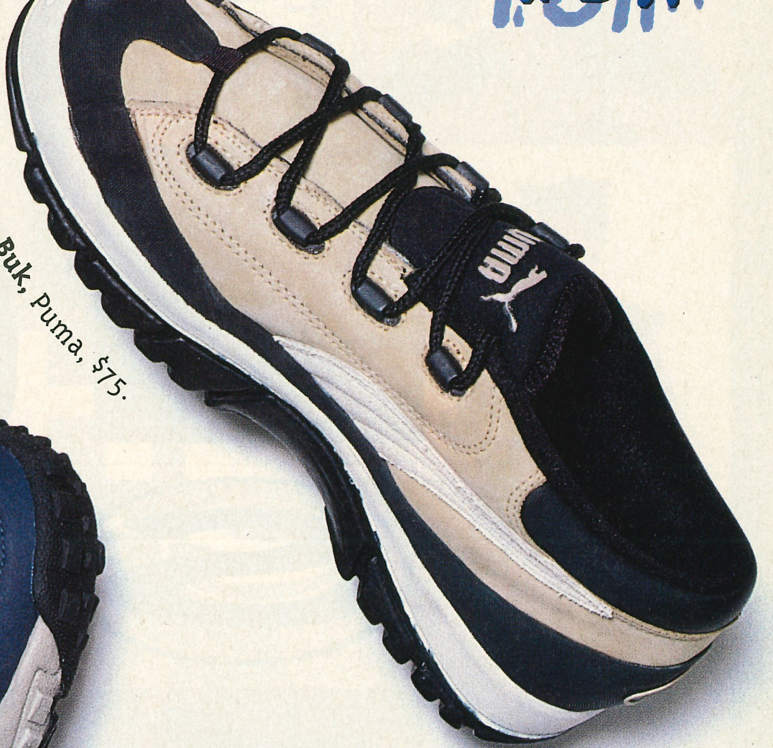
Galaxy, Adidas, $65.



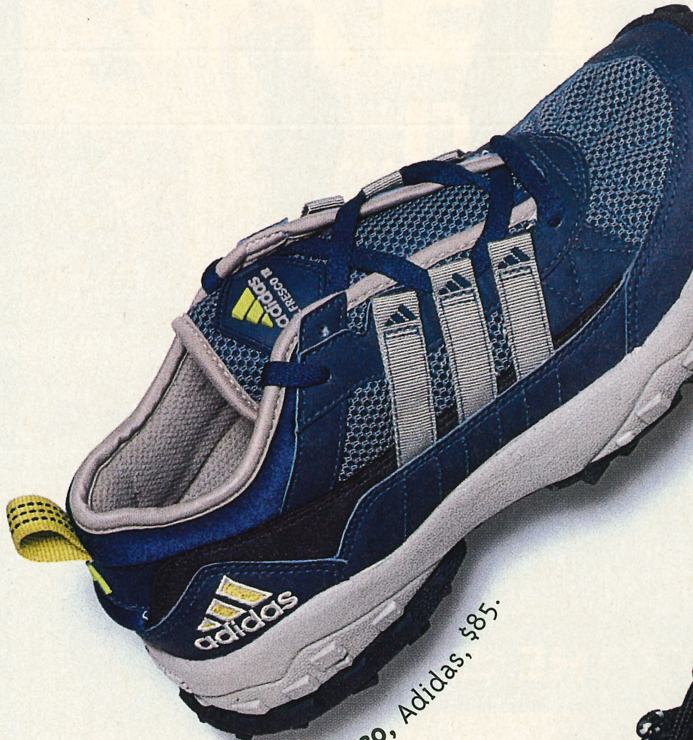
Hexample Low, Reebok, $75.



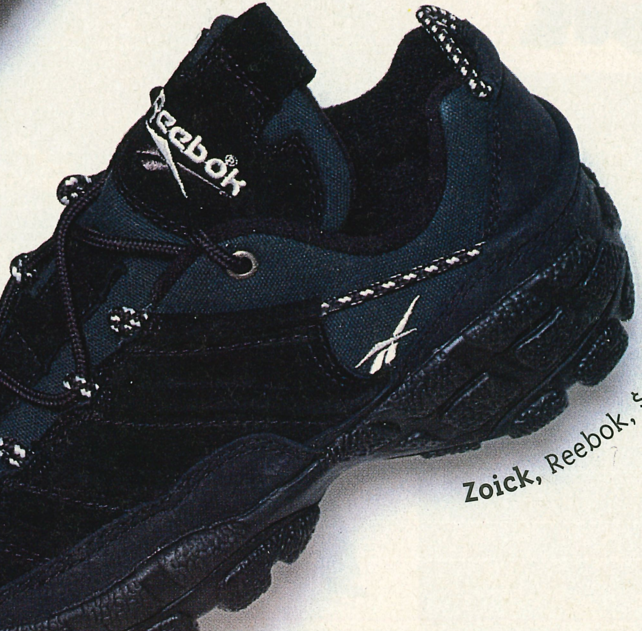
Backlash Lite, Adidas, $75.



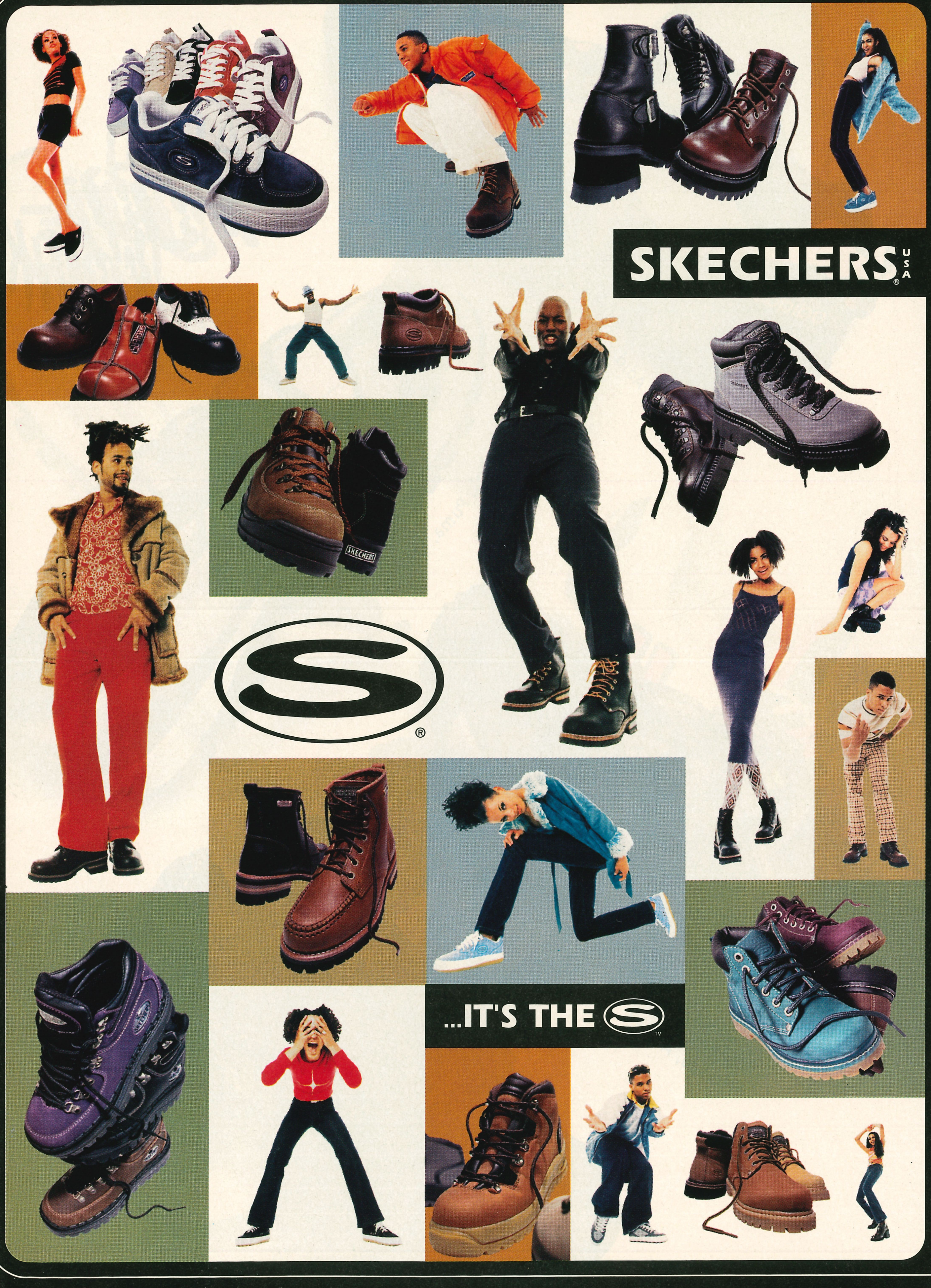
The Buk, Puma, $75.

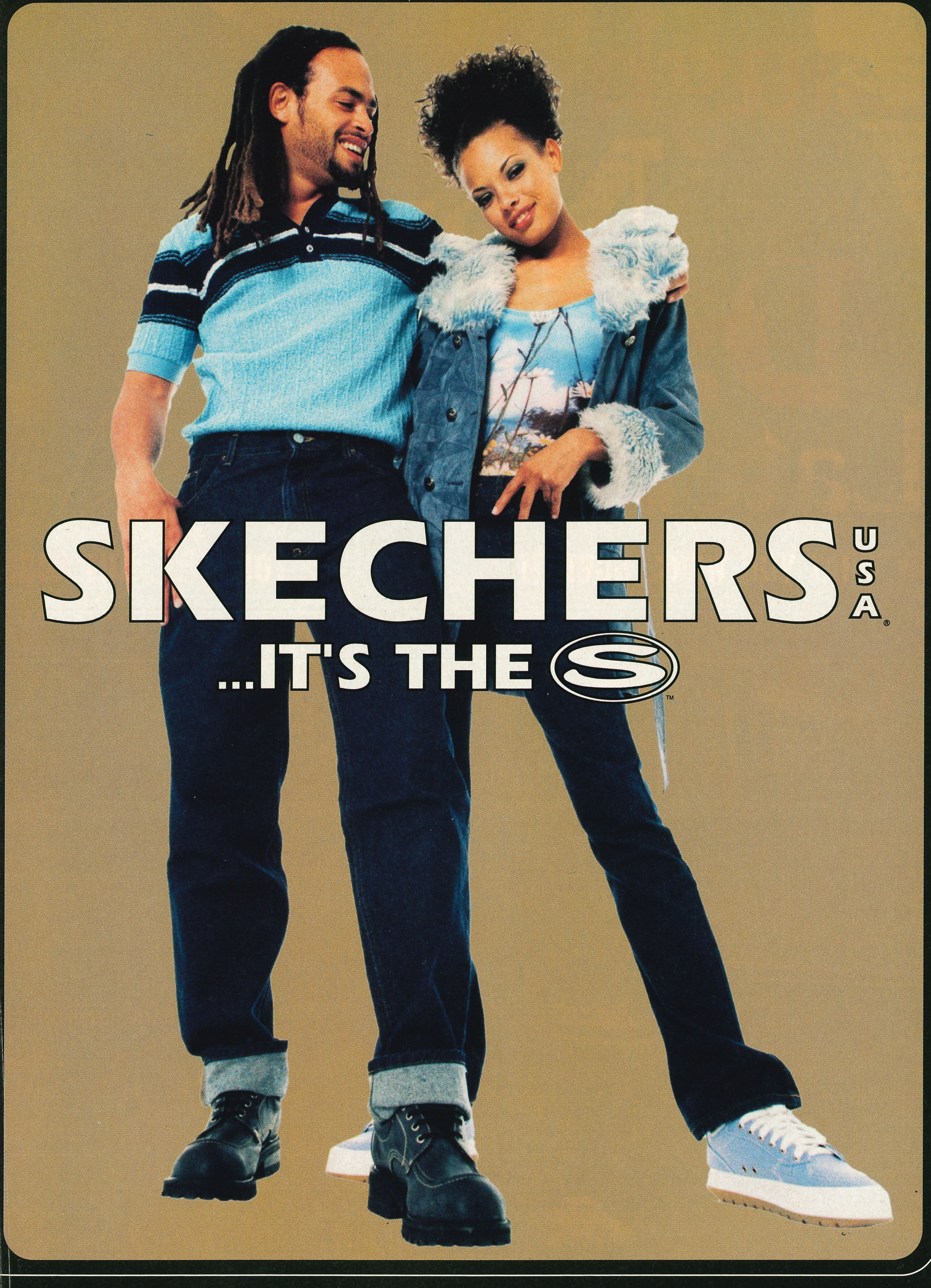


Alfresco, Adidas, $85.

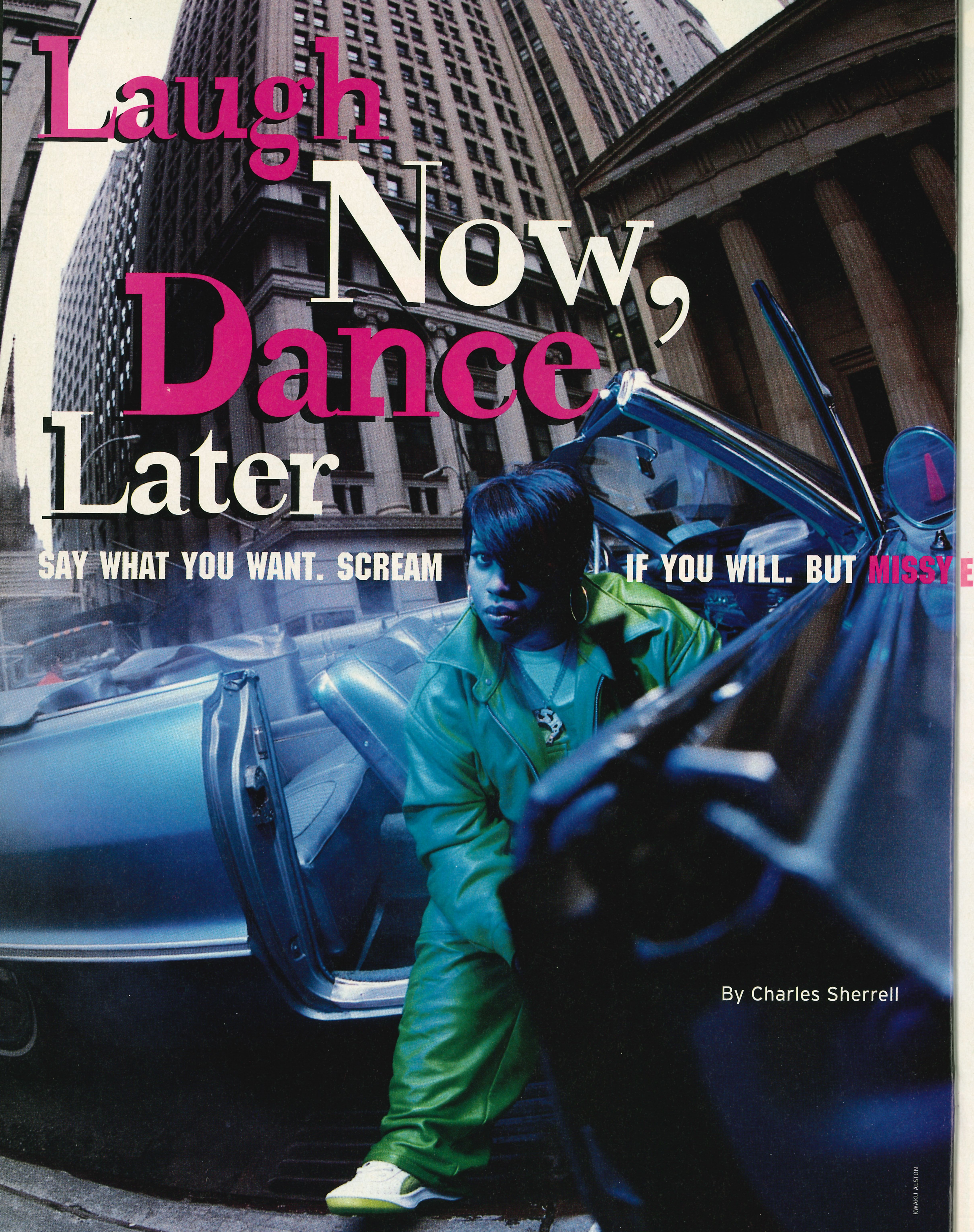


Zoick, Reebok, $65.


SKECHERS USA®
®
...IT'S THE S™


SKECHERS USA®
...IT'S THE S™

©1997 SKECHERS USA. ALL RIGHTS RESERVED www.skechers.com For more information about Skechers, write to: Skechers,USA Inc. 228 Manhattan Beach Blvd. Manhattan Beach, CA 90026 department SR



Laugh Now, Dance Later

SAY WHAT YOU WANT. SCREAM IF YOU WILL. BUT MISSY ELLIOTT'S 'BOUT TO 'HEE-HEE-HOW' ALL THE WAY TO THE BANK, BABY.

By Charles Sherrell

With her eyes glued to a large screen television monitor, Missy Elliott seems transfixed by the chameleonic turns her own image undertakes. One moment she is a Mad Max-esque super heroine, commanding the wheel of a military vehicle with robotic affectation; then she's enveloped by a monstrous inflated body suit worthy of the Michelin Man. Yet another presents her as a satin jacket-clad lyrical chanteuse, oozing Gloria Swanson-like confidence as she addresses her public through the eye that is the camera's lens.

Having just completed the shooting of her first music video two days earlier—the Hype Williams-helmed visualization of her debut solo single, "Supa Dupa Fly (The Rain)"—Missy is understandably fascinated by this assemblage of rough footage. Contrary to the otherworldly images that dominate the screen, the young woman sitting across the table from me, unpretentious and casual in a comfortably loose track suit, is the composed picture of down-to-earthness.

There are hints that betray Missy's status as one of popular music's more prolific talents: an oft-engaged pager that vies for attention like an annoying younger sibling, and its accomplice in intrusion, a pocket-sized cell phone. But then, these are minor distractions to an individual on the cusp of reaching that always elusive plane of excellence, tirelessly referred to by artists and athletes alike as "the next level."

You see, unless you've spent the last year and change on a grand tour of the Caucus Mountains, you've undoubtedly nodded your cranium to, sung along with, or spilled your drink while doing the hump to one of Ms. Missy's smash singles. Making the music with her mouth, as well as her mind and soul, the Portsmouth, VA transplant's onomatopoetic rhymes and impressive songwriting skills have graced a slew of hits that, with a helping hand from longtime producer and fellow Virginian Timberland, have managed to avoid typical run-of-the-mill R&B conventions.

Whether mimicking phones, as on Aaliyah's "If Your Girl Only Knew," getting "supa dupa fly" on SWV's "Can We," or, most infamously, guffawing "hee-hee-heeaaoow" on Gina Thompson's "The Things You Do" remix, Missy's left her indelible mark on a genre starved for creativity. 702's "Steelo," Aaron Hall's "Curiosity" and Aaliyah's drum-and-bass-inflected monster ballad "One In A Million" are just a few exceptional excerpts that round out Missy-the-songwriter's resume. But with "The Rain," and her solo LP debut, *Supa Dupa Fly*, the singer/writer/arranger/emcee prepares to finally bumrush center stage as a performer in her own right.

As "The Rain's" re-interpretation of Ann Pebbles' Memphis classic "I Can't Stand The Rain" wafts in the background, Missy's multiple skills of singer/songwriter/arranger/producer strike again.

"Do you listen to much older R&B?" I ask.

"Not really," she confesses, the mild, down home twang detectable in her voice. "I don't even really listen to the radio that much. I try to keep it different. I don't really wanna get caught up."

"Ahh," I think. "At least someone out here understands how wack the shit is."

Tapping my microcassette recorder three times for good luck, I press the red button and fantasize about a world in which peace and harmony rule, malnurished Ethiopians can eat at Red Lobster for free, and bullshit radio formats no longer exist. "Missy, like my man Peter Frampton, once sang, 'I want you. Show me the way.'"

You just told me you don't listen to the radio, and yet radio's been dominated by your work recently.

I try to stay away from the radio, more or less. It's not that I don't listen to it, but I'm not a radio fanatic. The radio to me is really, really, really stuck. Everything sounds the same. It's just a lot of old loops with people either singing on it or rapping on it. And I don't have a problem with that 'cause they hot dance records, but there's so many people doin' it now that I just try not to focus too much on it. 'Cause if I did, then I would think the only way I could make a hit record is to take an old loop and rhyme over it. I think artists and producers make hits out of this formula because we as music fans have accepted that this is what we gonna hear on the radio. I know people are waiting for something new to come, it just hasn't come yet.

You're unique in that you not only rhyme, but you're also a songwriter and composer. How did you become so musically proficient?

I've been a songwriter since I was little, whether I was writing songs that made sense or not. But I got started through DeVante from Jodeci. I met him at a show in Virginia. Jodeci was doing the Hammer tour. And I met them when I was in a group called Sista. We sung for DeVante and Dalvin, and they was like, "Y'all hot," and they flew us up to New York like a week later. And that's when I started being seen professionally around in the business. The first song that I ever wrote was for Raven Simone, the little girl from *The Cosby Show*. People think that it just happened overnight, like I just popped in out of nowhere, but I've been around for a minute.

People have generally known you from appearances on other people's records. How do you see yourself as a solo artist?

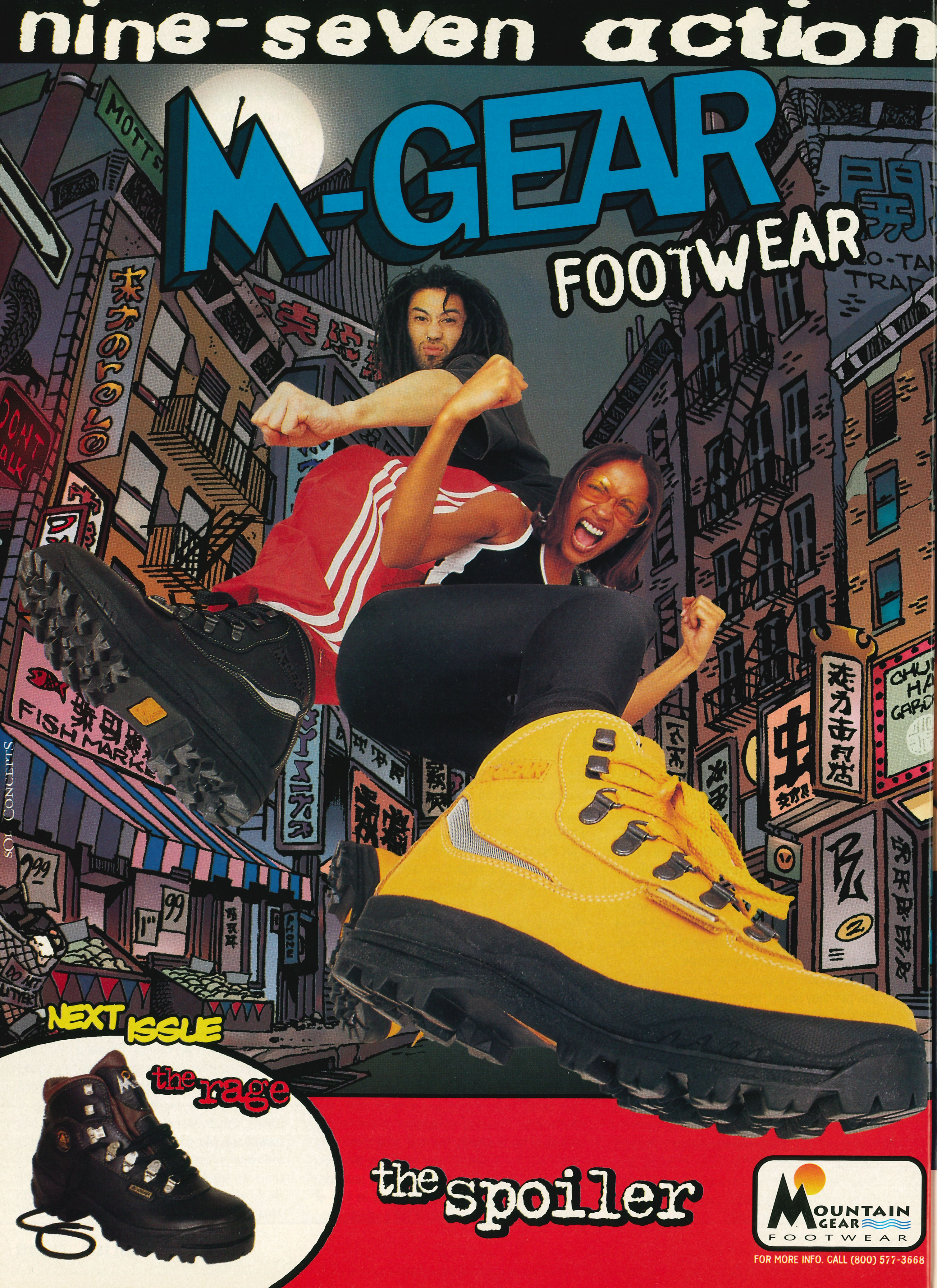
I want people to see me as more than just a rapper. I want them to see me as a songwriter, an entertainer and a producer. 'Cause a lot of people thought I was just guest-appearing on a lot of these songs. They just thought I rap. But most of the songs I rapped on, I wrote. I want people to see that there's another side to me. I'm not just the eight bar rapper that they think I am. The song that you're singing is the song that I wrote. I just wanna be the girl-Babyface. I don't want to be that person saving songs for myself like, "Oh I can't give that to SWV because I want to give to myself. This is hot." Another artist may deliver the song better than me. Why save something for myself if Brandy want it and she's a triple platinum artist? She got 3 million fans that love her already, so I'm gonna give this to her and let her take it and know for sure that it's gonna work.

Obviously, a lot of people know you by your signature laugh on the Gina Thompson remix.

[Laughs] I don't even have a name anymore. Everywhere I go, it's like, "That's the hee-hee-heeaaoow-girl!" Don't nobody know my name but my label. That just came from a laugh back in people's faces, like, "Yeah, hee-hee-heeaaoow, nigga now! Look I'm blown!" So that's just a laugh back to the people who laughed at me when I said I was gonna make it and be blown. That's my little trademark.

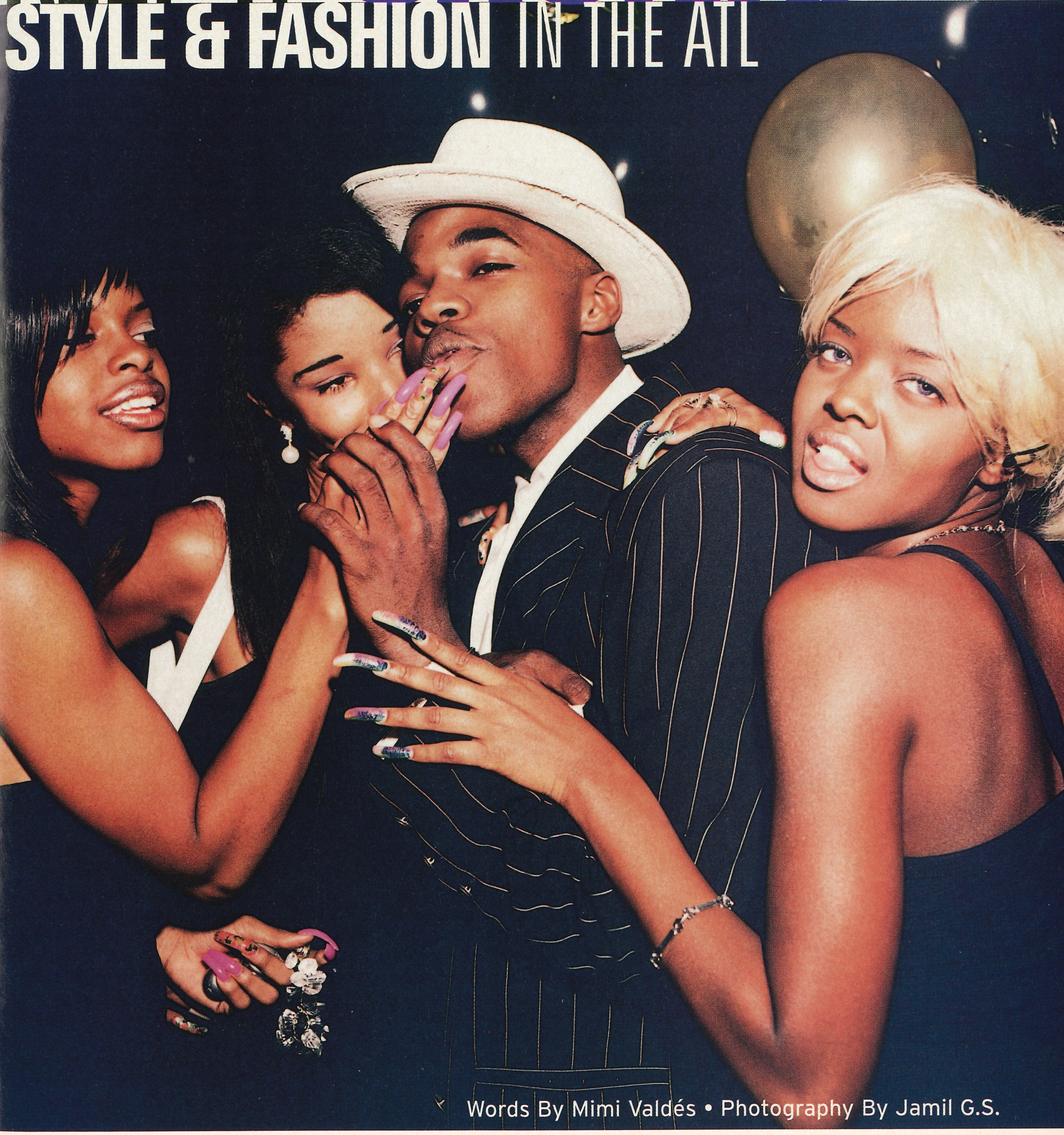
Do you find it hard as a woman in hip-hop to be recognized for your talent?

It wasn't hard for me because when I walk in a room, I know exactly what I want. I call the shots and I'm my own person. It took a minute for me to prove to people that it don't have to be a guy to be a producer, or a guy to come in and have his own label. I went in and I was strong. I'm a strong female. I'm not a bitch, but sometimes, when people used to say that about Mary J. Blige, I could feel her and understand that she had to be that way because as a female, this business will run all over you. And sometimes you gotta come in with your boots and come in hard like, "Hey, I'm a female, but I could do what this guy did, or what that guy did." I went in with the mentality that I can do what any man can do.


nine-seven action
M-GEAR
FOOTWEAR
SOL CONCEPTS
NEXT ISSUE
the rage
the spoiler
MOUNTAIN GEAR FOOTWEAR
FOR MORE INFO. CALL (800) 577-3668

KEEP IT CRUNK!

STYLE & FASHION IN THE ATL

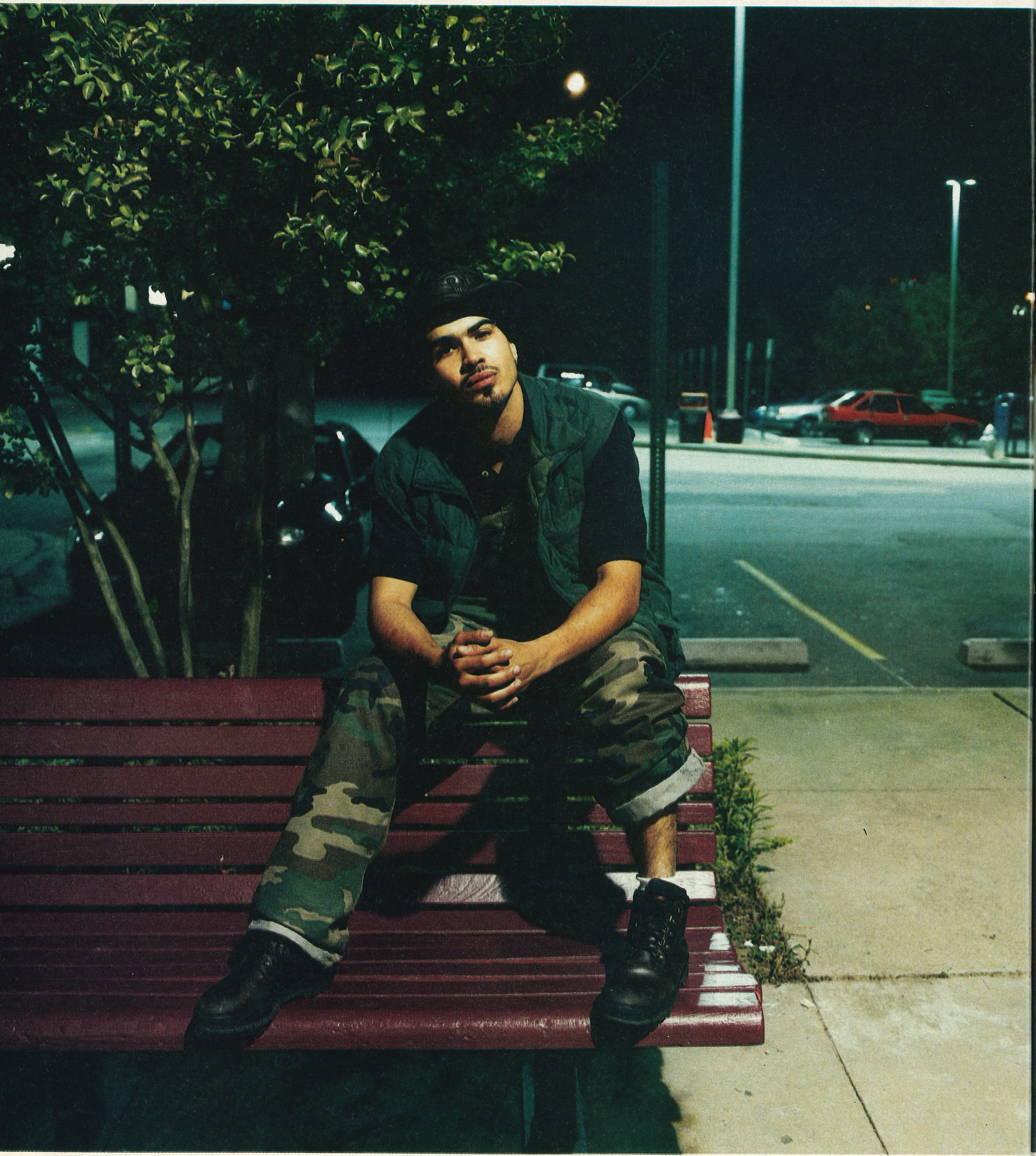


Words By Mimi Valdés • Photography By Jamil G.S.

PHOTO ASSISTANT: JAHMELL TOPPIN

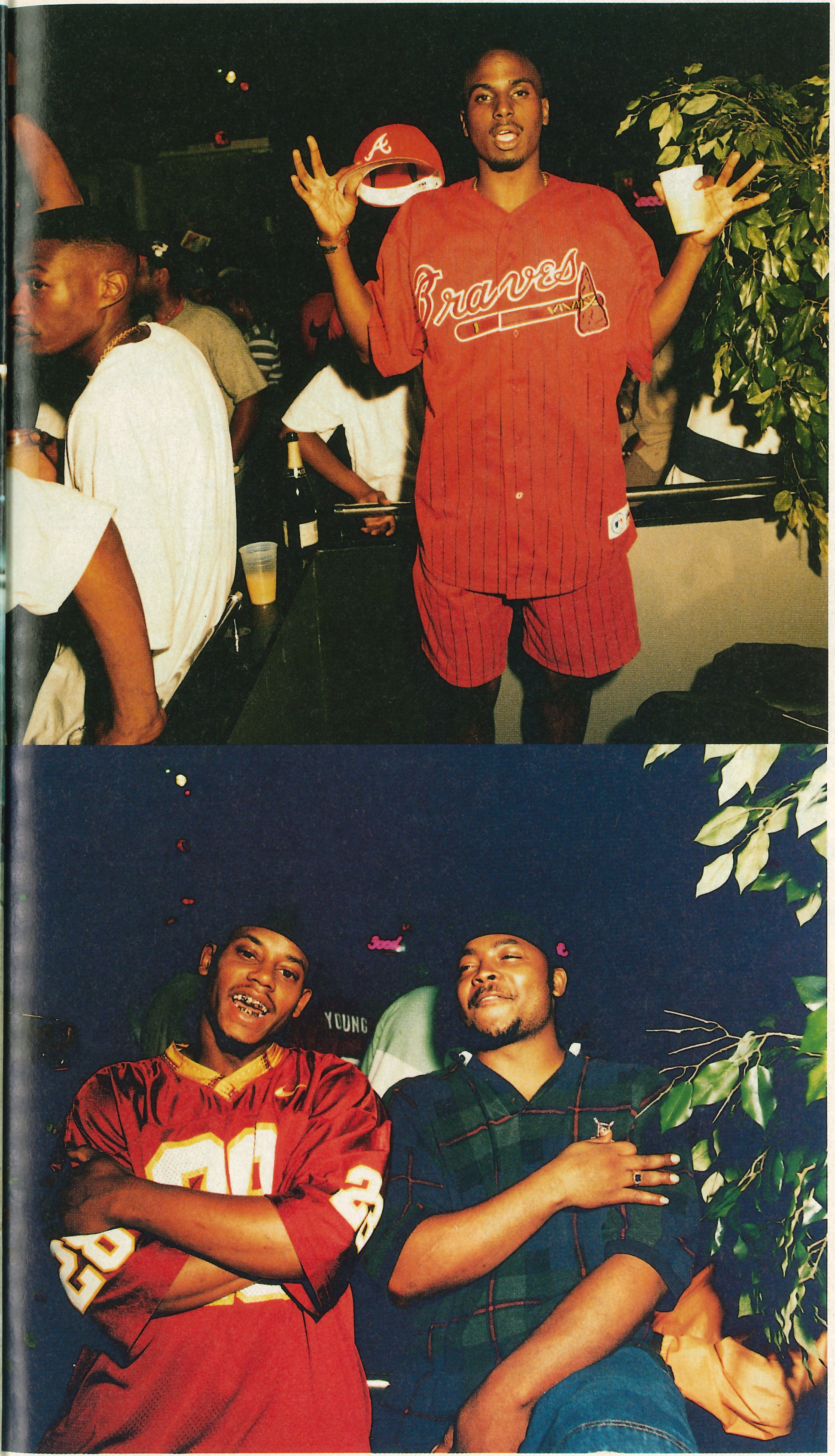
GENTLEMEN'S CLUB

Kool Ace, 25, (pinstripe suit, Hugo Boss; hat, Bossilini) and his ladies: **Peaches,** 19 (dress, Anne Klein), **Crystal,** 19 (dress, Anne Klein), **Tasty,** 18 (dress, Anne Klein).



THE ATRIUM/CLUB FLAVORS PARKING LOT

Sosah, 25 (camouflage overalls, army surplus store; vest, Super Triple Goose; boots and visor, Timberland)



CLUB 559

Kevin, 21 (Atlanta Braves baseball jersey and shorts), **David,** 23 (football jersey, Nike), **Alexander,** 27 (shirt and shorts, New River)

At The Source, we know each city got its own steelo. Like how gold fronts are the sh*t in Atlanta but not necessarily in New York. What might be popular in one city may be considered ridiculous in another. So we're taking it to the street—visiting new cities and takin' flicks of people we come across in our travels.

We've decided to start our mission with Atlanta, GA. Why? Because ATL got it crunk! Everything from that Bankhead Bounce dance, hot spots like Club 559 and Gentlemen's Club, lots of Black colleges, music innovators Organized Noize, Dallas Austin and Jermaine Dupri, and of course, that good ol' soul food from The Beautiful restaurant. Come follow us as we take a tour.

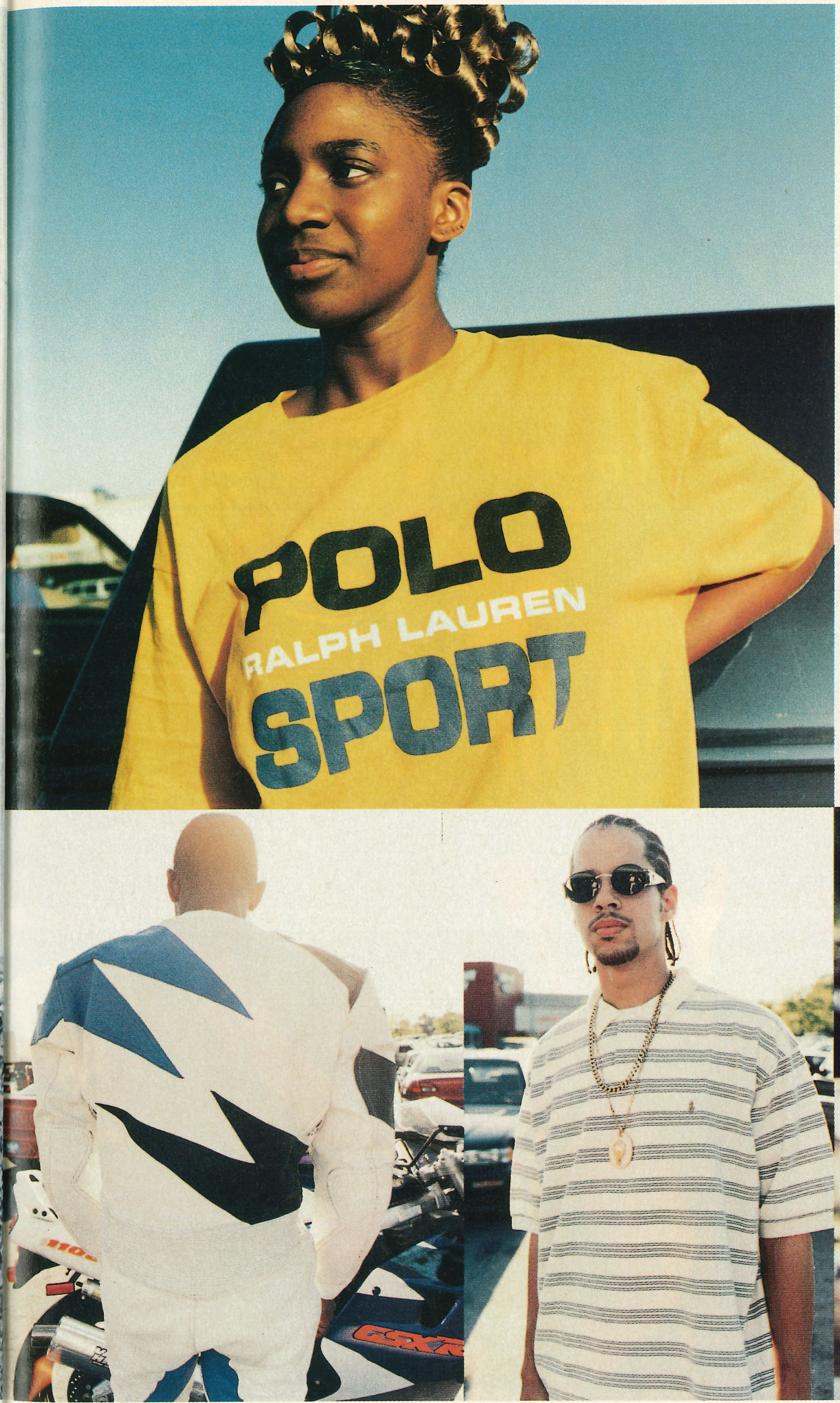
MARTIN LUTHER KING JR. PARK

Markel, 19 (tank top, Hanes; polyester pants, thrift store)

Shan, 18 (t-shirt, Hanes; jacket, Sergio Tacchini), **Mel,** 24 (t-shirt, Calvin Klein; jeans, Tommy Hilfiger; sneakers, Adidas)

PEACHTREE STREET, NEAR ATLANTA UNDERGROUND

Shawn, 23 (shirt, JG Hook; pants, Dockers; hat, Kangol)

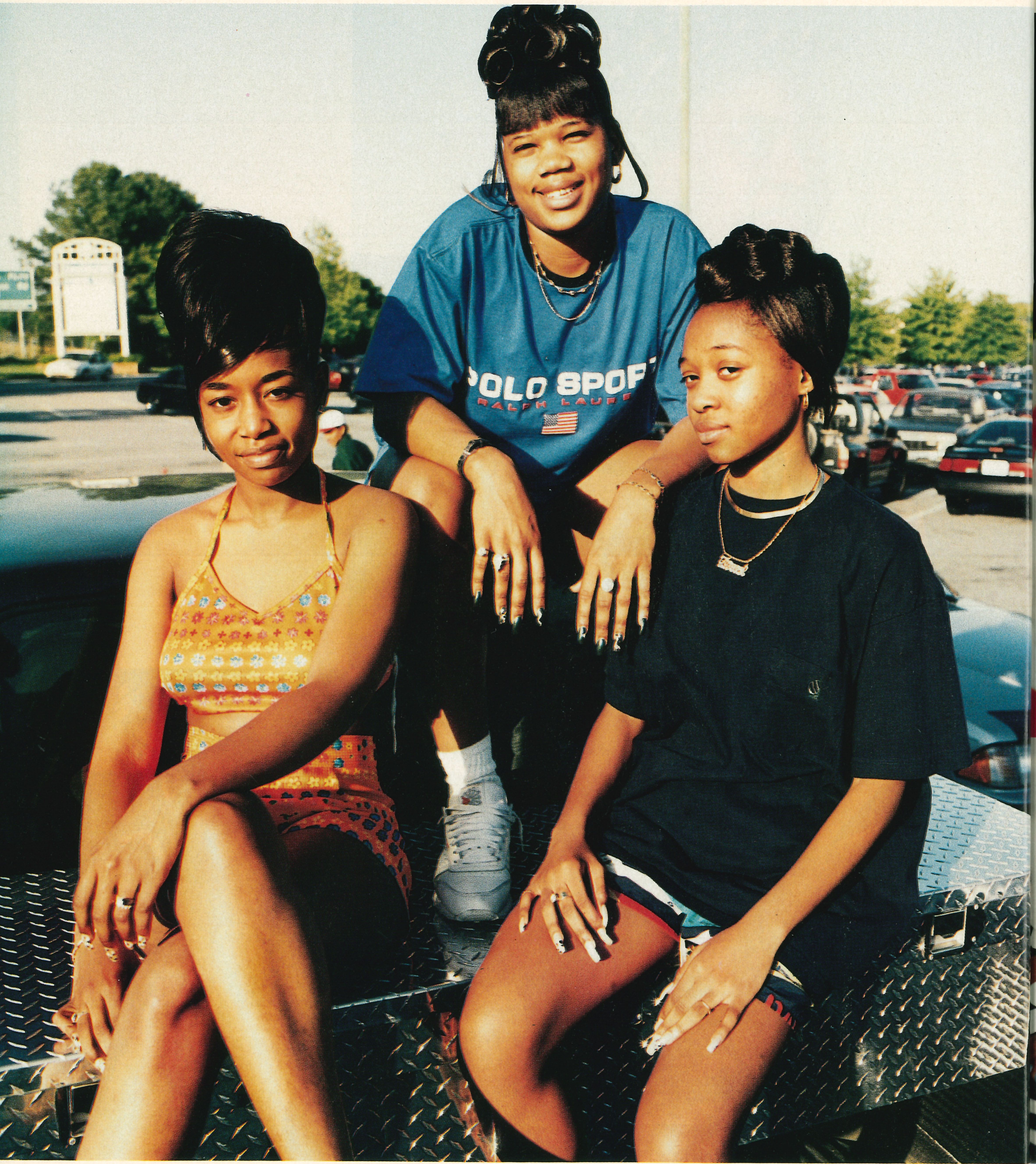


GREENBRIAR MALL

Polo girl (t-shirt, Polo Sport), **Emory,** 27 (leather racing suit, AGV), **Ilon,** 19 (shirt, Polo; shades, Versace)

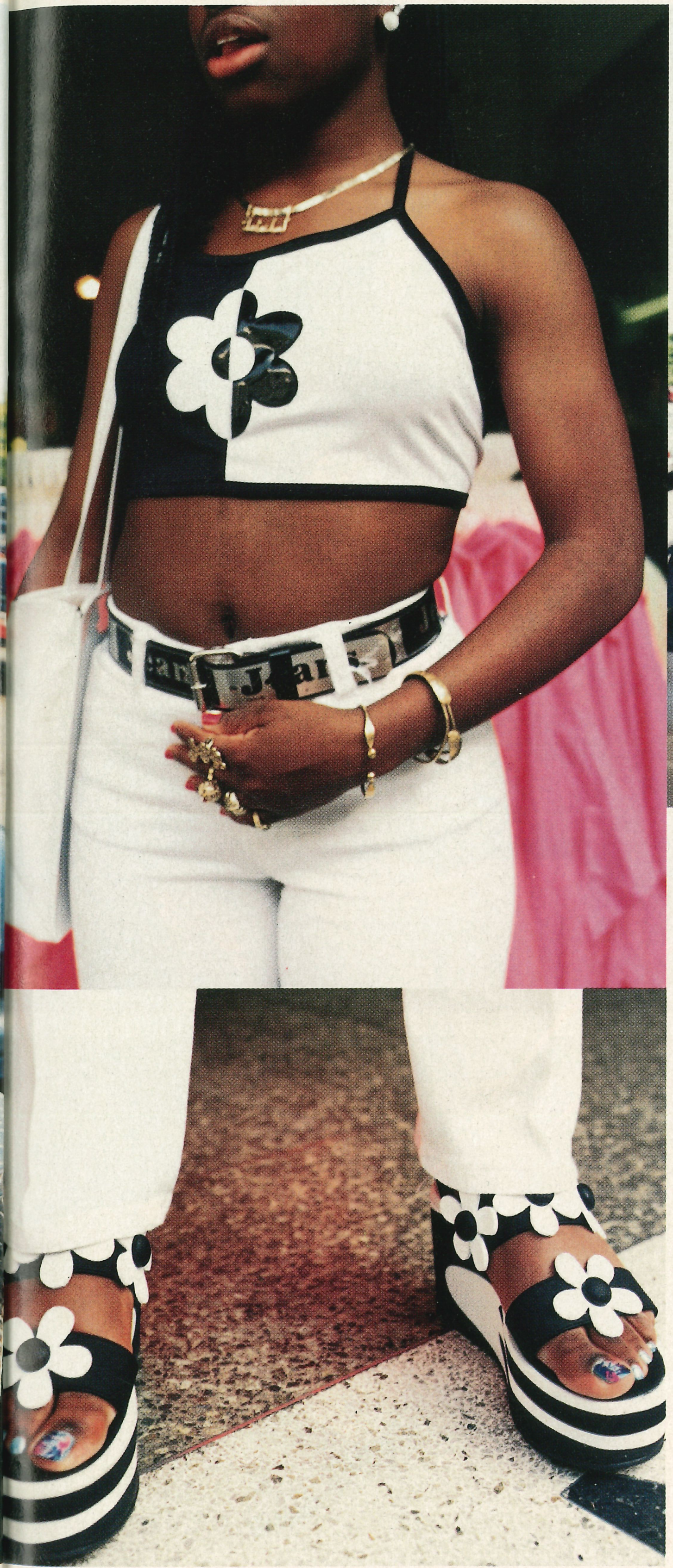
MARTIN LUTHER KING JR. PARK

Samantha, 23 (tank top, Polo Jeans Co.)



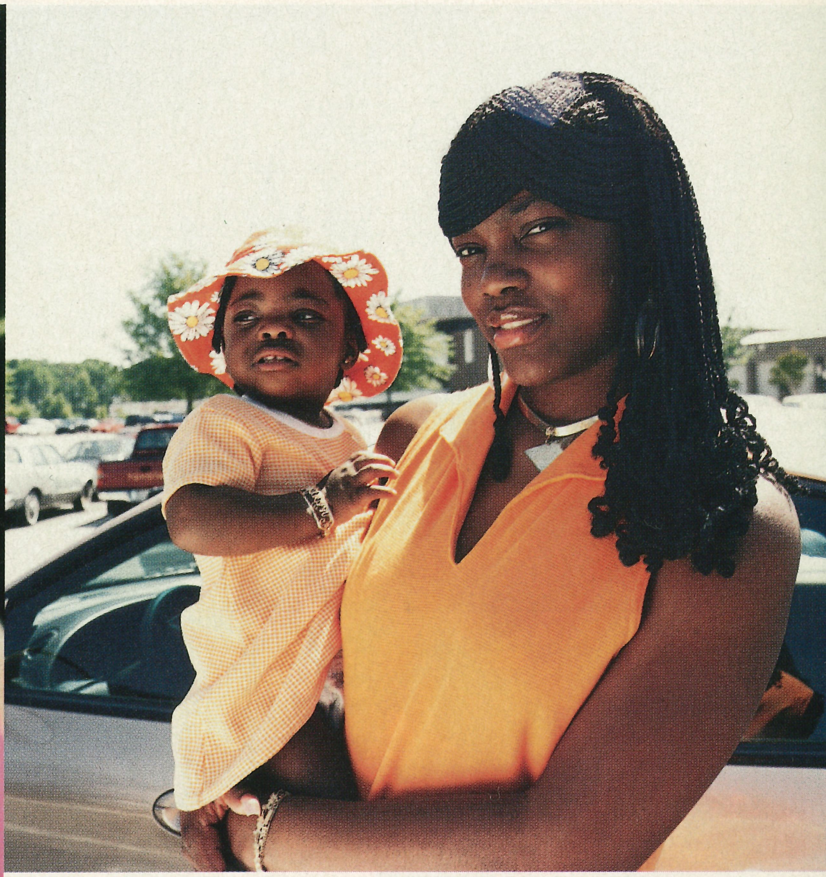
GREENBRIAR MALL

Cherica, 18 (Hurricane French Roll; halter top and shorts, Rave), **Nicey,** 19 (Barrel Ponytail with a Chinese Bang; t-shirt, Polo Sport), **Tiffany,** 16 (Barrel Invisible French Roll; t-shirt and shorts, Nautica)



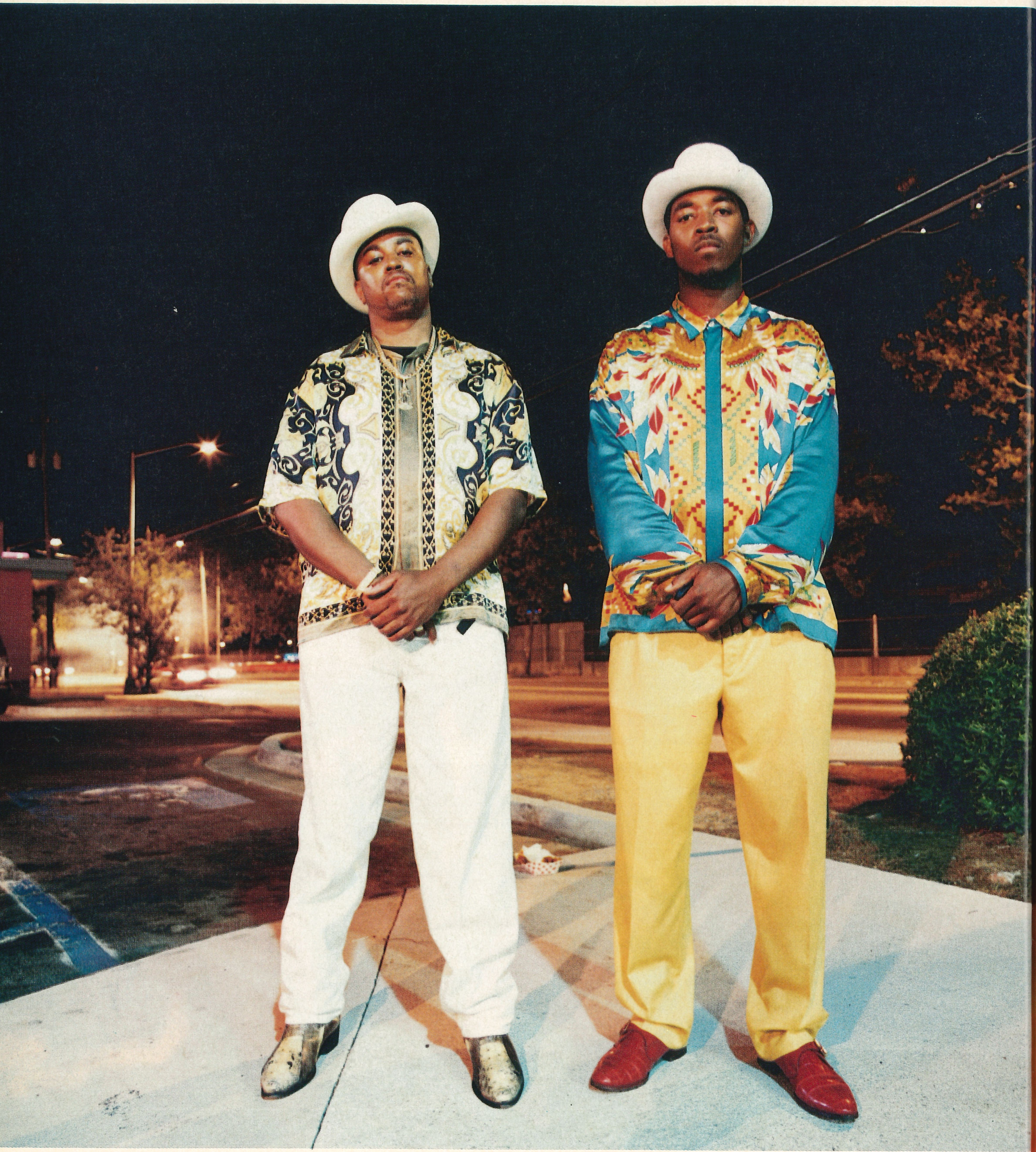
PEACHTREE STREET, NEAR ATLANTA UNDERGROUND

Latasha, 18 (halter top, G&G; pants, Mangel's; sandals, Wild Pair)



SOUTH DEKALB MALL

Miranda, 20 (tank top, Lerner's), **Cassandra,** 1 (hat, flea market; dress, Karsy Kids)



ASHBY STREET, NEAR CLUB 559

Tyjaun, 26 (shirt, Joy Richie; jeans, Rank; hat, Dobbs; shoes, Mauri) **James,** 26 (shirt, Joy Richie; pants, Creme De Silk; hat, Designer Collection; shoes, Mauri)

UNITY
PEACE
LIFE
3-deep®
JEANSWEAR

FOR MORE INFORMATION, CALL: 213.748.8882 OR FAX US: 213.748.8885 LOS ANGELES, CA USA

SOUTH WEST MAIL
SWR
SICK WID' IT RECORDS
JIVE

C.E.O. of Sick Wid'It Records
E-40 Fonzarelli
and C.O.O.
B-Legit The Savage
Present...

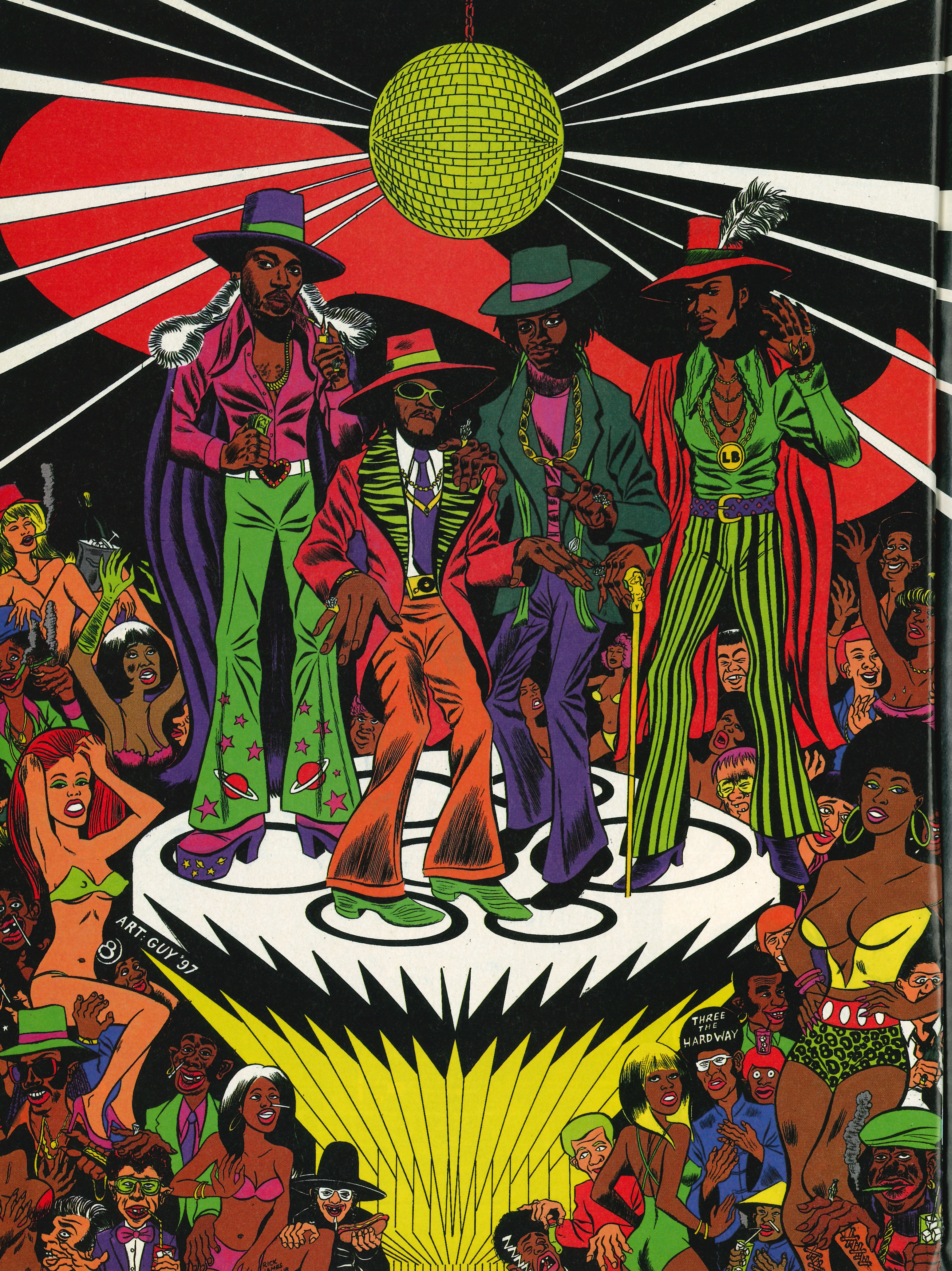
THE
DOUBLE ALBUM
SOUTH WEST RIDERS

NEW SH·T FROM

› E-40 / B-LEGIT / RICHIE RICH ‹ › U.G.K. ‹ › MASTER P (FEAT. SILKK) ‹ › THE LUNIZ ‹
› WC ‹ › EIGHT BALL & M.J.G. ‹ › MYSTIKAL ‹
› MR. MALIK (HERSHEY LOC) ‹ › D-SHOT ‹ › 3X KRAZY ‹ › CYDAL (FEAT. SWOOP G) ‹
› SUGA T ‹ › COUGNUT / BALLHEAD ‹ › SKA-FACE AL KAPONE ‹ › THE GRAVE YARD SHIFT ‹
› THE COMRADS ‹ › THREE 6 MAFIA ‹ › THE CHILLA (FEAT. DOPE SPOT) ‹ › TWISTA ‹
› CELLY CELL ‹ › TELA ‹ › BROTHA LYNCH HUNG ‹ › THE MOSSIE ‹ › A-1 ‹ › CALVIN T ‹
› SAN QUINN / MESSY MARV ‹ › 918 ‹ › KOMACAUSZY (FEAT. THE LOST MOB) ‹ › HERM LEW ‹

JULY 29TH

© ℗ 1997 Sick Wid' It Records / Zomba Recording Corporation • All Rights Reserved
Layout/Photo Manipulation: Phunky Phat Graph-X • 510.638.7230 • www.phunkyphat.com



Kings of The Hustle

WELCOME TO THE PARTY, Y'ALL. TONIGHT'S SPECIAL GUESTS: THE LOST BOYZ. COME ON IN, AND DON'T FORGET TO BRING YO' GROOVE SHOES AND YO' HUSTLIN' SKILLS.

Words By Kweli Ife Wright • Illustration By Guy Gonzales

We all have a little hustler in us, don't we? Or we at least know someone who does. The traditional definition of the word hustle is to make money by questionable means. As a noun, it means busy activity. Back in the proverbial day—circa 1960-1970—hustlers were the pool sharks who would bet two dollars that the five ball would go into the corner pocket [but only after jumping over the nine ball]; your dad's "friend" Jerome who ran numbers; or the swankily dressed, hottie-holding fella gliding by in a chromed out Caddie. These cats had a struggle that was real, one based on the ills of being a Black man in the US of A. They were just making a living however they could.

Now, hustlers are hardly underground and mysterious; they're everyone you know. From the drug dealer that sleeps next to a honey every night; to some young ladies trying to get what they think they deserve (popularly called chicken heads these days); to the kid struggling to graduate from Harvard who knows $200 will get him a passing grade on that final exam; to my mom, who on a rainy day has been known to pay for a movie and sneak into see two more for free because she can, and, as she says, the white people do it.

The music industry presents no exception to the hustler mentality. Indeed, hip-hop has become a microcosm for much of the goods and ills of our capitalist society, including the hustler's credo. We like to think it's because this music revolves around life, as opposed to other way around. But regardless of cause and effect, that hustler mentality is all too alive and well in all of us.

Witness the Lost Boyz. The LB fam ain't exactly groundbreakers in the game. Nobody's accusing them of being the current incarnations of Rakim. But they've been successful. And that phenomenon has been based, in no small part, on their keen abilities to master and market their own hustle—vibrant energizers who've helped return hip-hoppers to the the dance floor. And with a gold debut under their belt and a sophomore joint sittin' on the horizon, the kids from Queens have taken their hustler's boogie the full route: from asphalt-coated mean streets to lucci-covered Wall Street.

Mr. Cheeks

"Hey shortie, how are you? I'm Mr. Cheeks." The charismatic frontman of the Lost Boyz takes a break from rolling trees, a seemingly eternal LB activity, to offer greetings. "So, what do you want to know?

Cheeks is a soft-spoken man, and a clear believer in direct eye contact. In person, he's the same approachable guy you see freaking a stage show or in their videos, but more relaxed. For a second, I think it might be the trees; but nah, Cheeks is just a cool cat.

"I'm just laid-back," he concurs. "Live life day by day, vibe off music. Music makes me click. I get in my moods once in a while, but generally, quiet storm over here."

Today's adventure is set in the quiet, gated, New Jersey condo complex that houses Group Home Entertainment, the company run by the LB's manager, Charles Suitt. I've only been here a few minutes, but, fortunately enough, the cautionary admonitions given by the LB's label rep are already fading—"You'll be lucky to find all four of them," and, "don't be surprised if they don't want to talk."

Suitt's place is a businessman's bachelor pad, complete with a huge TV as centerpiece, plush leather couch, a few of the more expensive items from IKEA, lit candles and burning incense. In the background, the sound system shuffles cuts from the LB's new album, *Love, Peace and Nappiness.*

"It's called *Love, Peace and Nappiness* because we love what we are doing and the peace is on the strength of everybody that is supporting us and keeping it real with us," explains Tah. "The nappiness is to let everyone know that we still keepin' it real in the streets. We went from legal drug dealers to a whole other field, because now we get to travel, taste different types of foods, so to speak."

The crew are pretty preoccupied these days, particularly manager Charles Suitt. With the album poking just around the corner, every spare moment becomes vital. Currently, plans are being hatched for this summer and beyond. They've already shot the video for their first single in Jamaica; they'll be featured in a year-long, national Sprite television ad campaign; freak the Reebok commercial thing with Redman, Erick Sermon, Sean "Puffy" Combs and 112; and they're set to perform on the eclectic Lollapalooza tour in July. The work of a full-time manager is never done; but it's worth it, for all parties involved.

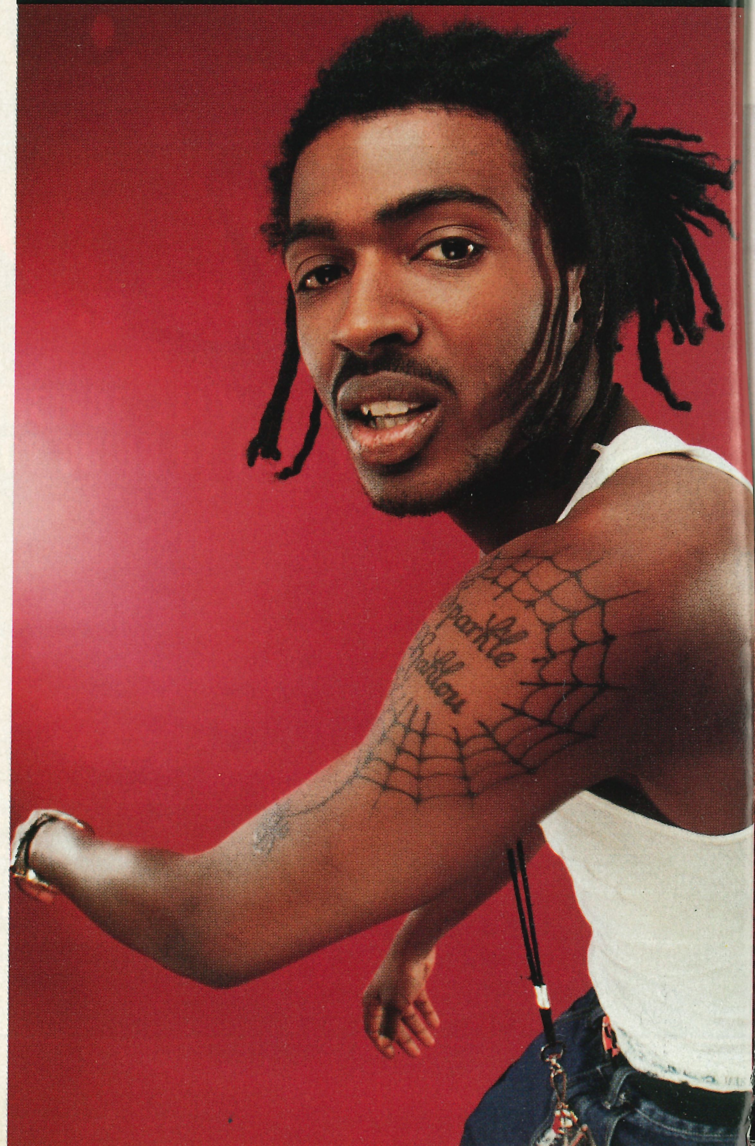
"We fight and argue like you are supposed to, but we get it done together like a team," Suitt observes. "I've learned a lot and feel like I'm the best at what I do. I feel like the illest rap groups won't make it if they don't have a team pushing for them. A lot of times they [The Lost Boyz] don't understand what I do, but then they see it."

The crew themselves are casually draped around the living room, spilling out a vibe that makes me feel like I'm invading some kinda sacred guy time. All of 'em are dressed in hip-hop uniform—jeans with some sort of logoed t-shirt. They feel like a group who're together constantly. Indeed, they'll admit if they go a day without hearing from each other, something is wrong.

Spigg picks up a joystick and delves into a game of *Die Hard* with Tah. Lou sits to one side, engrossed by the *New York Daily News* until he looks up and hollers out: "Can't nobody see us on Playstation. I challenge anyone on NBA Live or Madden '97." Tah suddenly breaks in, as if his mind finally processed the question I floated out minutes ago. "I try to keep business straight. I don't like going through any unnecessary-ness," he says matter-of-factly. "I don't like going around the whole block when I know there's a fuckin' short cut'. Straight up, that's me."

In the interim, Cheeks has drifted over to the counter top in the apartment's kitchen, a surface lined with fan mail addressed to Mr. Cheeks of the Lost Boyz, LB Fam Entertainment, etc. He looks down at the letters and runs his fingers over a couple of 'em.

Pretty Lou



PHOTOGRAPHY BY RAPHAEL FUCHS, STYLING BY MONICA MORROW, GROOMING BY LENNY HAMILTON, MR. CHEEKS IS WEARING A PNB SHIRT

> **Just because the music is pumping and you can party and dance to it doesn't mean the words aren't expressing a struggle. We want you to feel our struggle, 'cause it's the same struggle. We're tryin' to send a message, not necessarily sayin' what we've done is the right way, but there is a better way besides ni*gas killin' each other."**

"The kids want to know how to get a record deal, when the next CD is coming out, can they get some t-shirts. We don't always have the time to hit them back, but when we do, we give a call on their birthday or something like that. We just keep it tight with fans whenever we can."

The hustler's life doesn't come without a requisite amount of drama. And the Lost Boyz had their share of record label drama back in '95, following the release of their first single, "Lifestyles of the Rich and Shameless," on Uptown Records. Despite the single's success and the success of the subsequent dance floor anthem, "Jeeps, Lex Coups, Bimaz & Benz," the Lost Boyz felt that they simply weren't a recognized priority by the company's key personnel. And as Uptown CEO Andre Harrell readied for his move to the helm of Motown Records, the project began to stall.

The crew had cause to be hopeful when Heavy D assumed the Uptown mantle, but those sentiments were quickly dashed when he asked for the LB's long completed album to be reconstructed. Suitt, realizing he couldn't take that news back to his dispirited group, stepped to the top—new MCA chairman Doug Morris—and negotiated a new deal for his group that placed them on the newly formed MCA-subsidiary Universal Records.

Ultimately, in an instance of well deserved reward, *Legal Drug Money,* their debut tribute to rhyme as the new hustle, was released in July of 1996, striking gold for the crew and establishing them as a clear force to be reckoned with. "That's the real way of hustling things," Cheeks chimes in.

But although they've had definite mass popularity—folks appreciate the LB's easy to sing choruses and shoutout-heavy jams backed up with detailed narratives—they've had their share of critics who ask why these former hustlers of everything from drugs to t-shirts on 125th Street make happy rap and party songs.

"We don't have no specific style in our opinions, we're just regular. It's who we are, you can't call it a style. It's our lifestyle," responds Tah.

"Just because the music is pumping and you can party and dance to it doesn't mean the words aren't expressing a struggle," Cheeks offers. "We want you to feel our struggle, 'cause it's the same struggle. We're tryin' to send a message, not necessarily sayin' what we've done is the right way, but there is a better way besides niggas killin' each other."

"We ain't sayin' we're the only cats like this," Tah jumps back in, still wrapped up in his game of *Die Hard.* "But they [other cats trying to get in

So Much Better Than Soap, You'll Be Hooked.

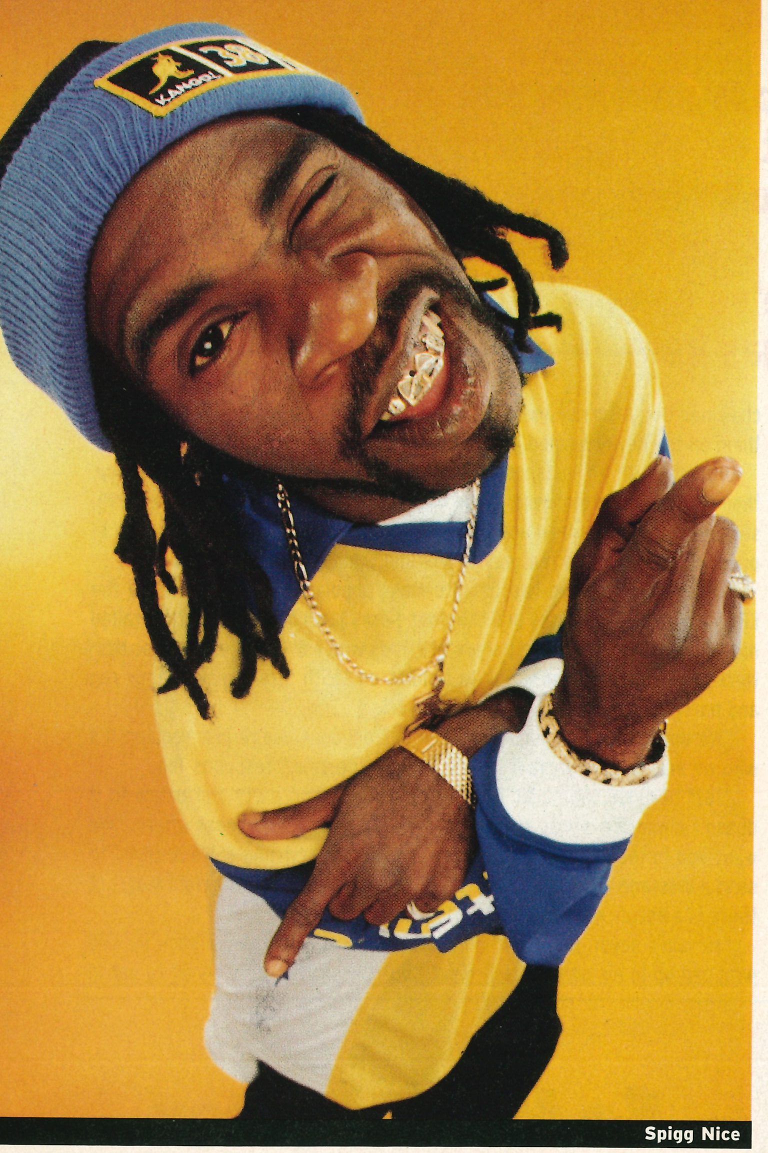
Introducing Gillette® Series Body Wash for Men

There's a brand new feeling of clean out there. Gillette's new Body Wash. Hang it up. Squeeze some out. No matter how many times you shower, your skin won't get all dried out. So why reach for a bar when you can get hooked on something so refreshing. New Gillette Series Body Wash.

Gillette
The Best a Man Can Get™

Look for all 3 formulas in the Body Wash section.

© 1997 The Gillette Company (USA), Inc.



Spigg Nice

the rap game] don't know how to express themselves or no one is trying to hear them because they are hard rocks and stay in their own bubble. That's why we do our shows and express it onstage. We could never have this much fun before, now we get a little space for ourselves."

"And why wouldn't we be the best [at shows]?" Tah goes on, amping himself up in his explanation/defense of the crew's party steelo. "If the crowd is just sitting there, we're still gonna rock off each other anyway. We didn't travel that distance for nothing, but we can't get mad. . ."

Cheeks finishes his brother's sentence: "You can only get mad at the sound man or the DJ, but you can't get mad at the crowd if they are not feeling the way you are presenting yourself. That's like going to a shortie's crib and you didn't take a shower or put deodorant on, so your under-arms is burning. It's not her fault that you didn't come correct."

Accessibility is a major part of the LB's appeal. That's why they can perform at the smallest club or the biggest arena and still chill with the crowd afterwards. I get that same sense of comfortable access today. Spigg lets me in on his special handshake reserved for the ladies; Tah wants to talk astrology; Lou and I exchange views on New York City politics; and Cheeks tells me how the local po-po who used to bother them on the corner now ask to pop wheelies on their [the LB's] motorcycles.

"We do things that people don't expect us to do, like chill in the park. We're straight 'hood cats," Lou explains. "People don't expect you to be yourself anymore, even after a little bit of fame." A little bit is quite an understatement. The LB's may not be household names like an LL Cool J, but they haven't done bad for young hustlers from South Jamaica, Queens.

"I was in a foster home, my brother was in a foster home. Everybody was living in a low-type of environment, trying to make the best out of the little bit that mom dukes and pop dukes had, ya know," Tah says. "What makes us who we are is the running of the streets, it's life. That's why we LB Fam. We ain't no crew or no gang. We runnin' for our cousins, uncles. We work with each other, yuknowwhatI'mmsayin'?"

For the crew, the music was just their everyday runnings. But fed up with the jobs they had after high school at New York's Kennedy Airport, the foursome knew the time had come to exchange beats and rhymes for green. They made their everyday runnings into a business.

"Everybody inspires us. Corny people, live people. If a corny cat can do it, why can't we do it and get paid?" Cheeks laughs. "It's real, but it's just that you see mad people out there doing their thing, everybody got different styles. It's just the way the world goes around."

"We know there are people who can be called mainstream buying our music and that's peace 'cause our stuff is for everybody," offers the usually silent Spigg. "But we also know there are heads that feel the Lost Boyz on a different, deeper level. We want to keep those heads bangin'."

The next time I meet up with the Lost Boyz is at The Source photo shoot in Manhattan. Spigg wanders around, checking out what the stylist has to offer in the gear department, while Lou lounges over in the makeup and hair corner. The group's new joint, "Love, Peace and Nappiness," is looped on the stereo and quickly becomes the theme song of the day. After its 50th or so play, even the photographer is doing the butterfly.

Lou and Spigg are physically exhausted, yet mentally relaxed, recuperating from a two-day trip to Puerto Rico, where they checked out the possibilities of booking shows. "You gotta spread love to get love," says Lou.

SPIGG NICE IS WEARING A KNIT CAP BY KANGOL & SHIRT BY MECCA USA

Freaky Tah

Missing pp. 119 – 124

BUCKSHOT
COCOA BROVAZ
O.G.C.

THE ALBUM

DUCK DOWN RECORDS

FOR THE PEOPLE

IN STORES NOW!

BOOT CAMP

For Fan Club Information write to Head Quarters: Duck Down 32 W. 18th st. 12th fl. NY NY 10011.
For info call the Hotline at 1-900 GET DA BOOT or check out the Website @ WWW.duckdown.com

PRIORITY RECORDS

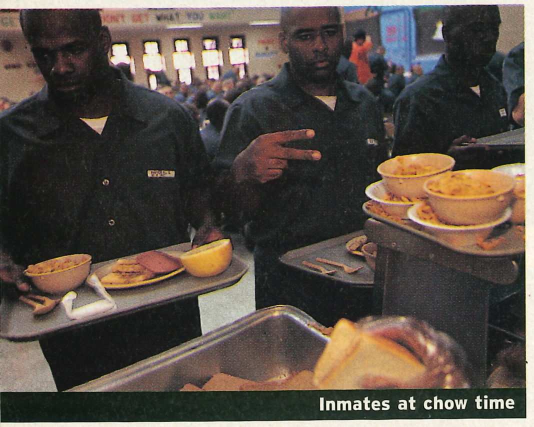
ties in developing sensible and economic approaches to youngsters already in the system. In addition, the act mandated the removal of juveniles from reform schools and disallowed the incarceration of juveniles in adult jails. It also separated juvenile criminal offenders from wards of the state.

To this day, juvenile offenders in most states do not receive specific sentences. Instead, the convicted offender is under court disposition for an indefinite period of time. The guiding principal has been to nurture the child and then return them to society when they reach the age of maturity, which varies state to state. Until then, either the court or parole board evaluates the progress of the child. If the juvenile achieves the goals set out under their disposition program, they may receive early release. Funding for the 1974 Act and all of the prevention programs it funds is currently up for renewal. However, the punitive oriented Juvenile Crime Control Act is the only alternative before lawmakers.

Most states have already begun changing their juvenile court systems. It's no surprise that a 10-year-old in Texas is eligible for up to 40 years incarceration. But even in Vermont, kids can be convicted as adults, and in Mississippi, kids as young as 15 are eligible for the death penalty. The Juvenile Crime Control Bill, given its guidelines for states, promises more of the same.

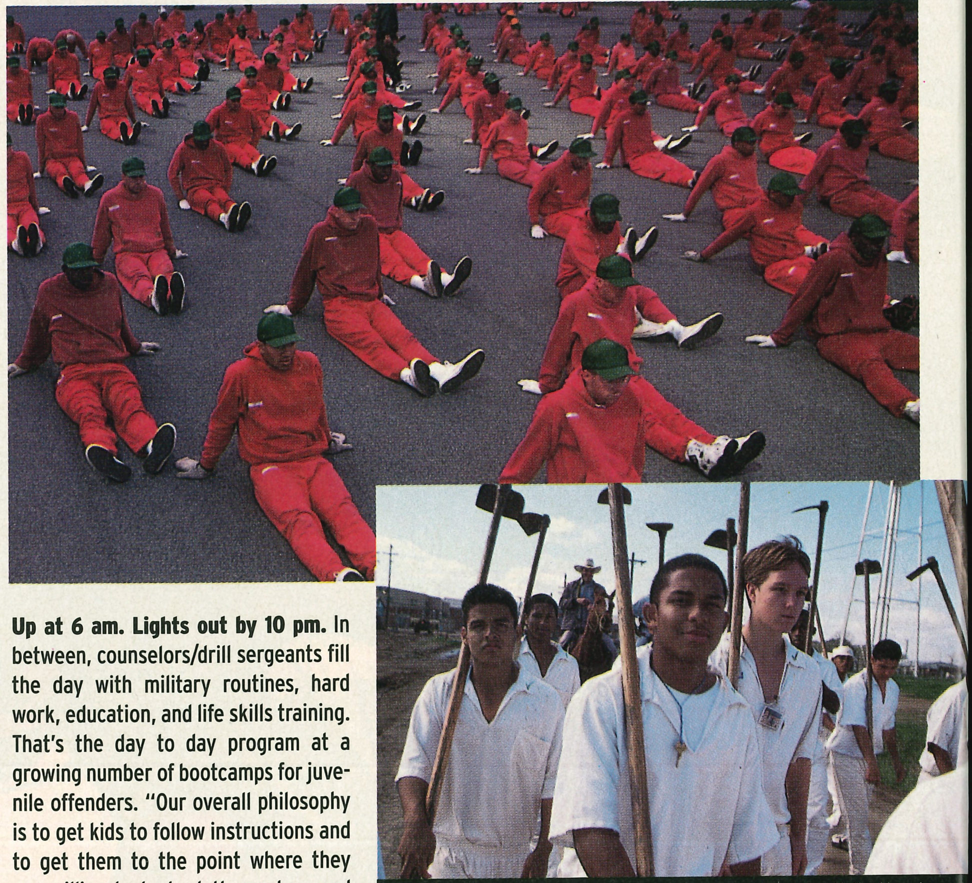
Critics, like Congresswoman Maxine Waters (D-Ca), claim the pending bill focuses exclusively on punitive measures without including funding aimed at preventing juvenile crime. None of the $1.5 billion in grants to the states is slotted for prevention programs. President Clinton promises to veto the bill, even though he believes juvenile crime "has got to become our top law enforcement priority." Clinton is proposing a two-year, $495 million expenditure targeted for anti-gang prosecution initiatives, after-school programs, and crime intervention.

Child advocacy groups claim the bill doesn't deal with problems behind criminal behavior (neglect, deprivation, economic destitution, dysfunctional families) and only imitates the worst elements of the adult system. "Nobody thinks the adult courts or jails are wonderful for crime


Inmates at chow time

Pulled Up By The Bootstraps

BOOTCAMPS MAY STILL POINT THE WAY TO REHABILITATION


Eat, work, sleep! (top); **Bootcampers on the stroll** (bottom)

Up at 6 am. Lights out by 10 pm. In between, counselors/drill sergeants fill the day with military routines, hard work, education, and life skills training. That's the day to day program at a growing number of bootcamps for juvenile offenders. "Our overall philosophy is to get kids to follow instructions and to get them to the point where they are willing to look at themselves and learn," says Richard Ford, Assistant Director at Camp Afflerdaugh. The camp's primary goal is to capture the youth's attention, and then add discipline and respect to the mix.

Camp Afflerdaugh is one of twenty Camp Community Placement sites in LA county's extensive juvenile justice system. Like numerous other facilities around the nation, Afflerdaugh bootcamp offers a strictly disciplined environment for non-violent juveniles sentenced by the courts after a second or third minor offense. As a rule, bootcamps usually do not admit violent offenders (i.e., those sentenced for murder, rape, or aggravated assault). The idea is to rehabilitate kids appearing in court for less serious crimes, such as theft, assault, or drug peddling, before they get heavily involved in more severe crimes. Most camps run 90-day intensive programs with aftercare probation periods that continue to monitor graduates and keep them from re-entering the juvenile court system.

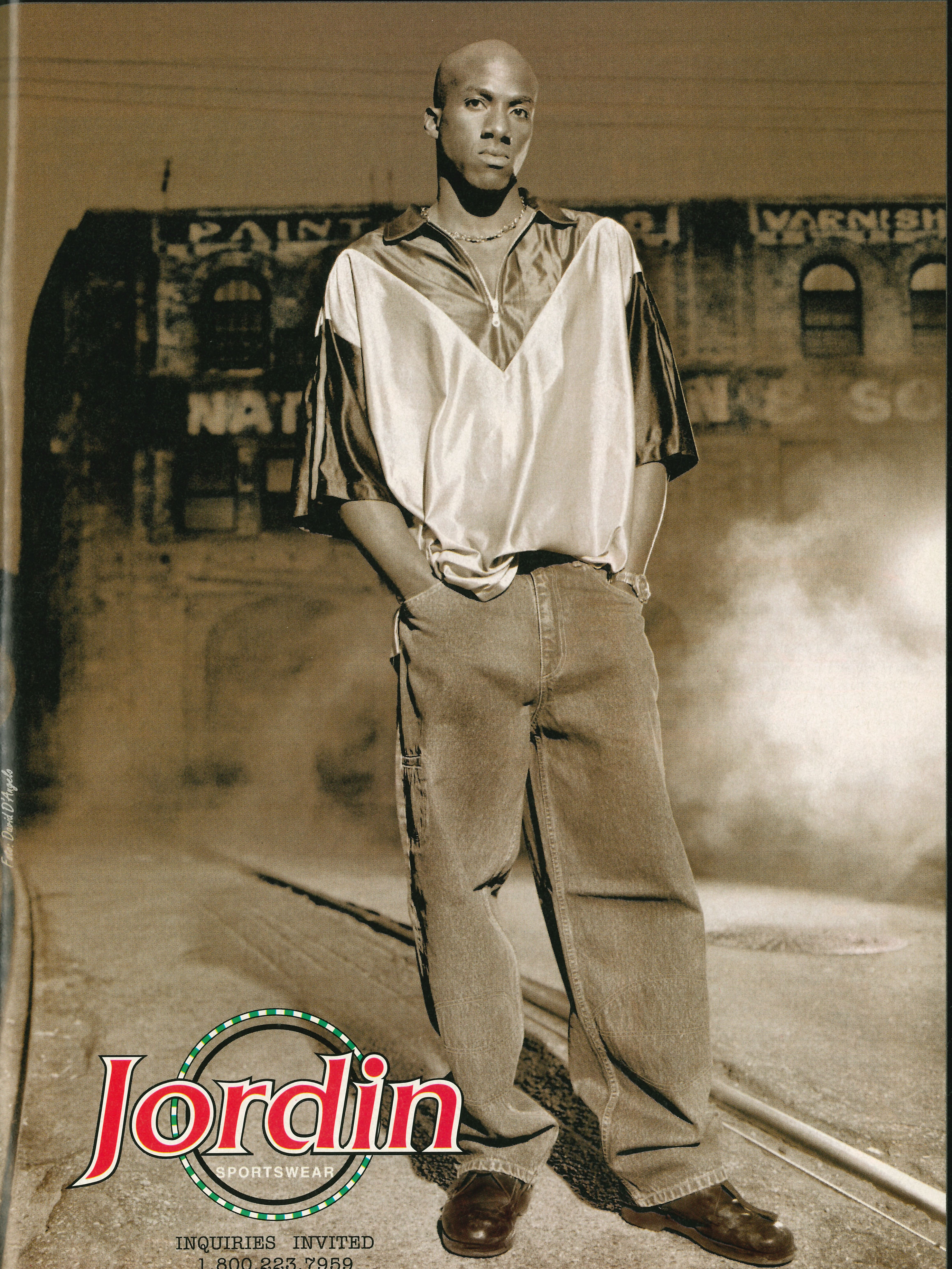
While many are familiar with the "scared straight" programs of the late '80s, some bootcamps have found that the scare technique isn't the most effective. "Personally, I don't think it's the best way," says Jerry Steele, Director of Mobile, Alabama's Environmental Youth Core. "Most kids come from that environment and are used to being yelled at. We keep discipline but teach respect. With respect comes the ability to learn without feeling threatened." After adopting the respect-based model, Steele found that the program might take a little longer, but has a longer-lasting impact.

Ford believes that the MOVE (Mobility Opportunity Via Education) program at Camp Afflerdaugh is one example of how well so-called "hardened" kids will respond to an environment that offers respect and nurturing. The MOVE program sends young offenders to work with physically and mentally disabled children from the El Camino school system. "I see kids totally focused on gang life working with five- to seven-year-olds that are physically challenged. It breaks down the hardness. Our crews work with these disabled kids and are gentle and sensitive with them," says Ford.

The biggest problem for the bootcamps is the growing number of juvenile offenders that are being sentenced. Medium- to low-security camps service between 200 and 500 juveniles annually. Most camp directors agree that they are only scratching the surface and the new get-tough measures don't help. "Based on my perception of the kids, it doesn't fit. I'm concerned with kids [under 18] being imprisoned with hardened criminals," says Steele. Ford adds, "It may be needed for some kids, but I'd need to see a lot of proof that the kid is not a candidate for rehabilitation."

LEE COPELAND

ANDREW LICHTENSTEIN/SYGMA



INQUIRIES INVITED
1.800.223.7959

control until you're talking about kids, then all of the sudden they're the best of all places," adds Kim Wade, Legal Counsel at the Children's Defense Fund. "It's not good for the kids to end up with hardened criminals, and there is no measurable crime-control benefit. The bill puts money on the end of the system, when kids are already in trouble, and none up front for prevention, like afterschool programs or truancy programs to get kids back on track." Furthermore, Wade is concerned that the bill feeds the panic about rising juvenile crime and fear of the 'superpredator' kid.

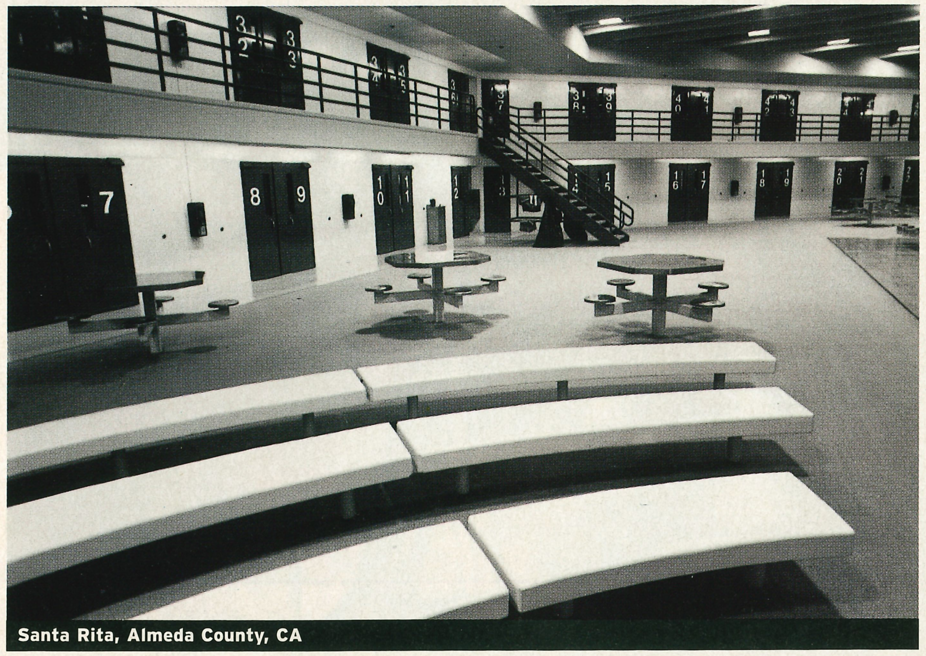
Michael Mahoney, Executive Director of the John Howard Association, an organization that monitors the justice system, labels the bill a mistake. "The bill follows the failed policies of the adult system of locking more people up. Front end prevention is crucial if the history of the adult side serves as an example."

As is the case for Angel Concepcíon, many juvenile offenders do not fit the profile of those who have been made the poster boys and girls of juvenile justice reform. Not all offenders glorify crime. Not all offenders see prison as a happy reunion to hook up with friends and relatives. "Being in prison shows you how much you want your freedom," says Jorge Vasquez, 17, of Ypsilanti, Michigan, currently serving 6 months on an alternative sentencing program that uses an electronic tether. Worn on the ankle, the tether transmits a signal to notify probation officers where Vasquez is at all times. "It's stressful to be in house all day, but it's better than being in prison." Under the provisions of his parole, Vasquez can only go to work and then must

Bed Stuy-Regeneration House Reformatory

Privatization

THE CORPORATIZATION OF THE JUVENILE JUSTICE SYSTEM



Santa Rita, Almeda County, CA

Juvenile crime is much more than a debate for Congress. It just may be one of the country's latest cash cows. This opportunity has manifested itself in the rapid construction of facilities in New York, New Jersey, Connecticut, Arkansas, Minnesota, Detroit, Mississippi, Texas and Florida, and it has inflamed the issue of privatization. Private companies are contracting with government to build and design these facilities. They are also leasing bed space on a per bed, per day basis. Juvenile corrections is BIG business, and given the imminent changes in juvenile laws and the growing number of inmates, the business can only get better.

"The private sector is financially better to fill the immediacy of the need to offer the kinds of programs that's necessary," says John Joyce, Florida Department of Juvenile Justice (F-DJJ). "It has been a successful relationship and we'll want to continue it."

"We've been doing it for years," adds Judy Brisco of the Texas Youth Commission. "They fill a vital role because we can't meet the needs of every kid. You have to have a good contract with performance measures in order to monitor programs."

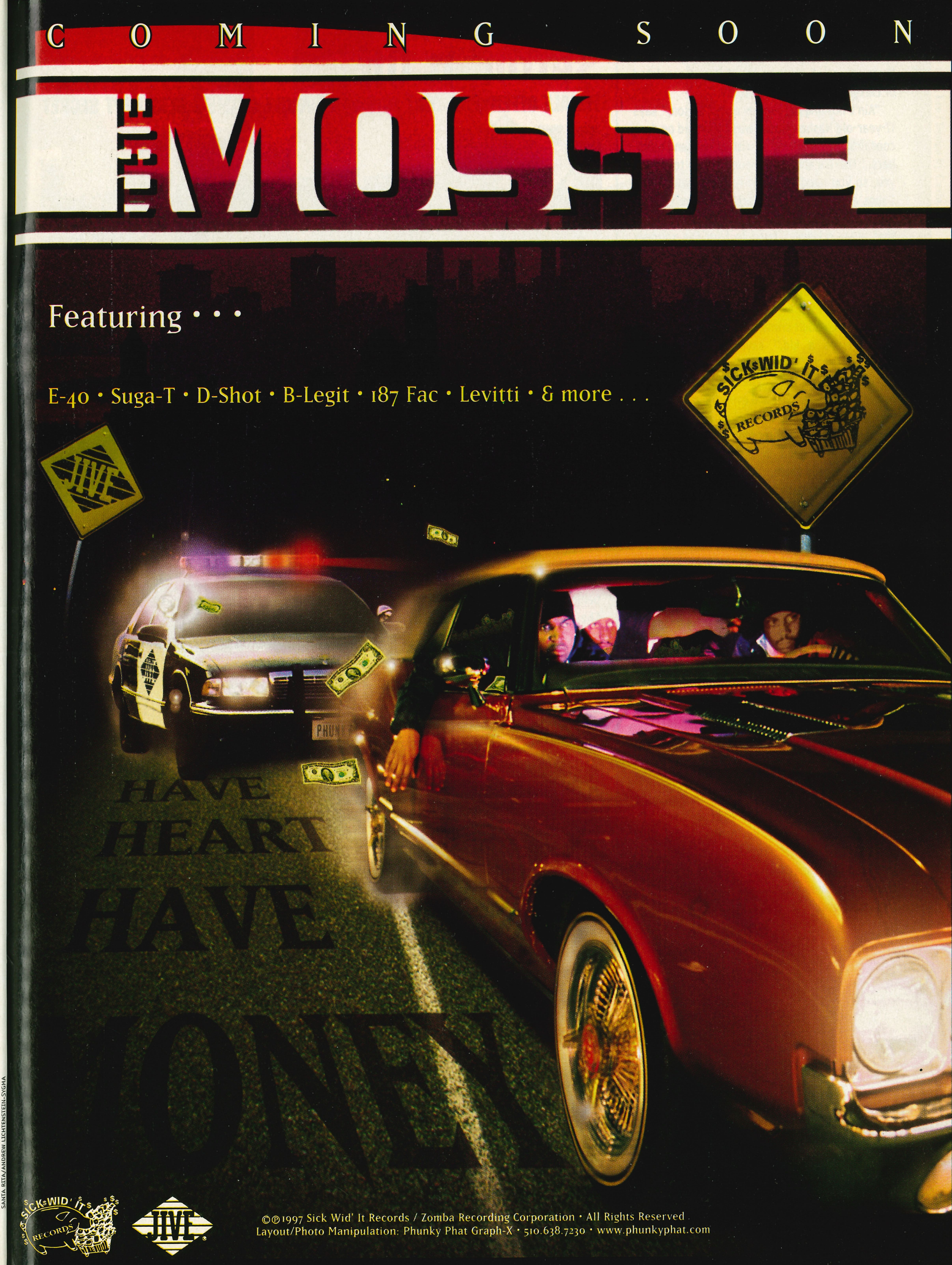
Cornell Corrections Inc., with $32 million in sales, operating 26 facilities and 5,303 beds, is a leading provider of privatized detention and correction centers. In the past year they've acquired Intervention Company (450 beds), been awarded a 10-year contract to operate the Youth Development Center in Georgia (120 beds), and are slated to takeover the county jail in New Mexico and convert it into a juvenile detention center. Youth Services International Inc. (YSI), with $100 million in sales, over 4000 beds and twelve facilities, recently signed a contract with the F-DJJ to operate Cypress Creek Maximum Security in LeCante, Florida, which is expected to bring in revenue of $2.5 million when fully occupied. Youthtrack Inc., the largest private provider of juvenile services for the Colorado juvenile justice system, generates about $10 million in revenue, and became the new management team for a 144 bed juvenile facility in Bayamon, Puerto Rico.

"At-Risk Youth...A Growth Industry," a study released earlier this year by Equitable Securities Research, reveals that the privatized juvenile corrections industry has between 10,000-15,000 providers. The report also found that an estimated $50 billion is spent annually on programs for at-risk youth and that the publicly traded at-risk youth companies raised $75 million in 1996.

Realizing that juvenile incarceration is a booming business, the major players in the adult prison industrial complex are positioning themselves to get paid. For example, Corrections Corporation America (CCA) operates five detention facilities, Corrections Services Corporation (CSC) operates six, and Wackenhut Corrections operates seven. CSC has two facilities in Florida that began operations in January 1997. Meanwhile, Wackenhut has plans for facilities in Texas, Arkansas, Pennsylvania, Louisiana and Puerto Rico, while anticipating $6 million in the first year for the Louisiana facility.

"Statistical evidence shows that, unfortunately, offenders are younger and more violent," says Susan Hart, spokesperson for CCA. "We're not policy makers (and) we didn't influence legislation. They're sentenced by the criminal justice system to serve their time. Our responsibility is to grow as a company." **CHARLES BROOKS**

REGENERATION HOUSE/GEORGE COHEN-IMPACT VISUALS
SANTA RITA/ANDREW LICHTENSTEIN-SYGMA



Featuring • • •

E-40 • Suga-T • D-Shot • B-Legit • 187 Fac • Levitti • & more . . .

©℗1997 Sick Wid' It Records / Zomba Recording Corporation • All Rights Reserved
Layout/Photo Manipulation: Phunky Phat Graph-X • 510.638.7230 • www.phunkyphat.com

return home immediately. At the age of 16, Vasquez was charged as an adult and convicted of carrying a concealed weapon.

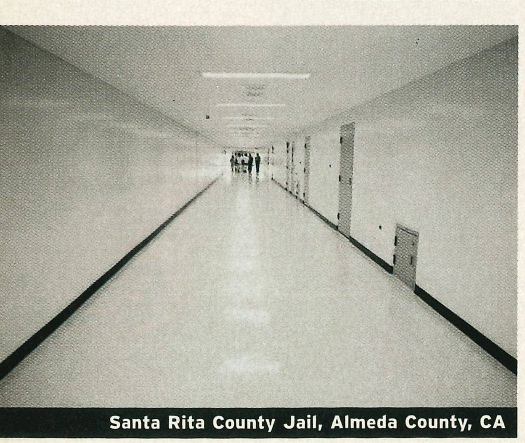
"Ain't nothing glamorous about prison," says 17-year-old Nashawn, who was convicted on drug conspiracy charges along with other gang members. "There's always someone trying to chump you, so you need someone to watch your back. Gangs are even more important on the inside." As for housing youth with adults, Nashawn found that older prisoners tried to turn the younger heads around, but he agrees that for those who wanted to acquire the skills of hard crime, prison was the place to learn.

"Labeling a kid as an adult just because they committed an adult crime, doesn't change the fact that they're a kid," says Concepcíon, who describes jail as "mad misey" and says his time locked up was no picnic. "The best thing to do is to forget about everybody and everything and just do your time." In jail, he met his share of what the media would label superpredators. "Knuckleheads trying to look good in other people's eyes," Concepcíon calls them. "Kids are getting wilder nowadays. They watch too much TV. Any little thing can land you in jail. Committing a crime can sometimes depend only on where you were and who you were with at the time."

Even though he doesn't believe juveniles should be tried as adults or housed in adult prisons, Concepcíon accepts full responsibility for his choice. "I can't say that I didn't know what I was doing, but even these [hard kids] need a life to lead. [Every juvenile] deserves another chance."

Contrary to popular opinion, not all rehabilitation programs are failures. Most who advocate rehabilitation for juveniles insist that the real failure in rehab is the failure to invest in it. The staff at Maxi Training School (Maxey) is one example of a program working to help juvenile offenders get their lives back on track. Located in remote Whitmore Lake, Michigan, Maxey houses over 500 male juvenile offenders between the ages of 12 and 20. The privately run and publicly funded maximum and medium security facility offers treatment plans, educational programs, psychological counseling, and other social services.

CONTINUED ON PAGE 167



Santa Rita County Jail, Almeda County, CA

Settin' It Off

FEMALE OFFENDERS JUST MAY BE JUVENILE CRIME'S BEST KEPT SECRET

Summit Shock Incarceration Camp, Summit, NY (top)
Female Detention Center, CA (bottom)

As you walk down that dark, deserted street, pace the empty subway platform, or fish for your car keys, don't be so quick to exhale when you discover the footsteps behind you are those of a teenage girl. She may not be as harmless as you'd think. Statistics show that over the past five years, the nation has witnessed a steady increase of crimes committed by female juveniles.

* US Department of Justice reports juvenile arrests for violent crime index offenses increased by 55% for females.

* New York State Division of Justice reports rises in aggravated assault (71%), simple assault (60%), and dangerous weapons (160%).

* The Maryland Department of Juvenile Justice reports a 68% increase of female referrals from 1990 to 1996. (African American females constitute 59% of the DJJ population, 17% statewide.)

* Spafford Juvenile Center (Bronx, NY) witnessed a steady increase in admission, with robbery and assault being most common. (African Americans constitute 62% and Latinos 31%).

This is not altogether disproportionate with the rise in crime nationally. It is the violent nature of the offenses that warrants alarm. When did these girls wearing white tights and patent leather Mary Jane's turn into Daddy's lil' gangsta? Major cities are battling female gangs and solo offenders who now rival their male counterparts and pride themselves on their ability to 'set it off.'

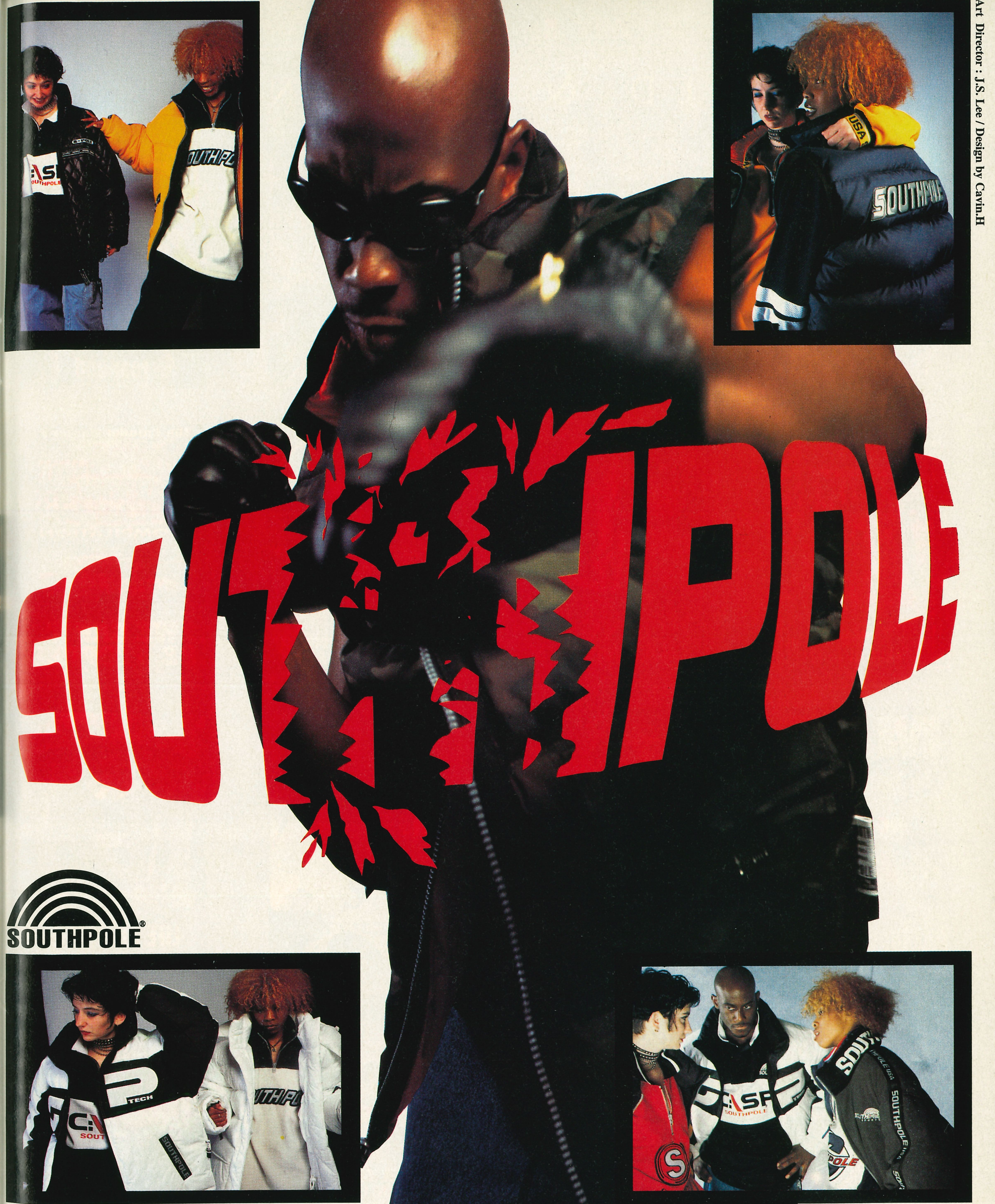
Surprisingly, the judicial system is still partial to the naughty little girls, handling them with kid gloves. Adjudicated females receive probation more often than their male counterparts, and they are less likely to be placed in detention or long term custody. Thus, the rate of detention has changed little over the years, enabling juvenile facilities to handle the influx of offenders throughout the country. However, if the trends continue, expansion may soon be inevitable. With more and more teenage boys being tried as adults, girls may not be far behind.

Although the inner city carries the weight of the statistics, this epidemic is not confined to the urban jungles, nor is it neatly defined by race or class. The USDJ reports similar statistics across the country. Are these girls merely products of their society? Does the onus lie with multimedia industries that glamorize violence and make guns sexy? Wherever we place the blame, soon we may be rewriting the nursery rhyme, "what are little girls made of."

TERESA HOWARD

SANTA RITA/ALAIN MCLAUGHLIN-IMPACT VISUALS, INCARCERATION CAMP/LINDA ROSIER-IMPACT VISUALS, DETENTION CENTER/DONNA DECESARE-IMPACT VISUALS

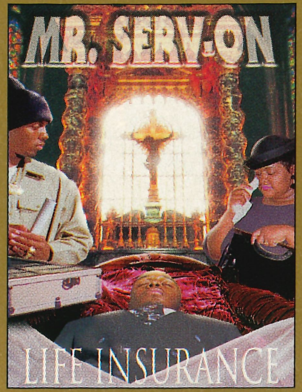
Art Director : J.S. Lee / Design by Cavin.H

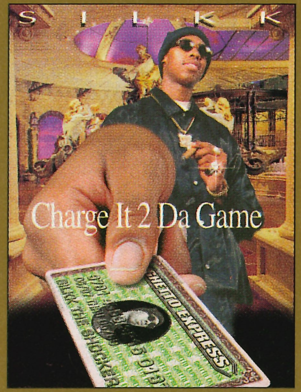


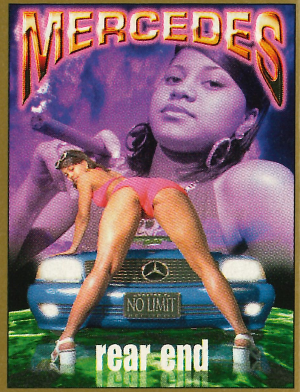
AVAILABLE AT JC PENNEY / SEARS ROEBUCK & CO./May ays / Metropolitan Total
Fashion /Sid's Pants / Modells / Bob's / Jean Country. PA > Fashion Ave of NY/Chic
apparel/DJ Fashions. MO > Men's Town/Pener Men Wear. > OJ Mens Wear. SC >
Jeans Glory. HI > Chun Kim Chow Ltd./Bebe Sports/Kram R > La Gran
Via/Almacenes Plaza. CANADA > Stitches. GERMANY > USA > Wicked Fashion.
201 935 1550

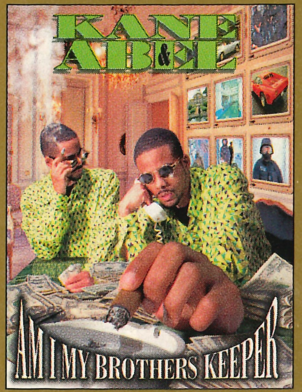
NO LIMIT FUTURE

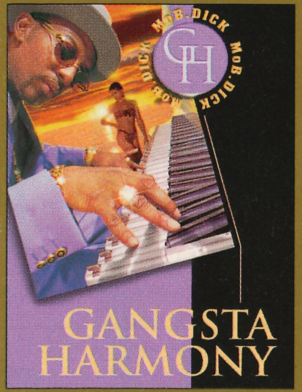
GOLD & PLATINUM

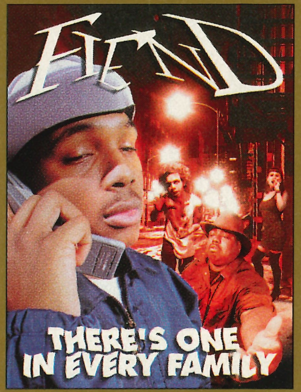

MR. SERV-ON
LIFE INSURANCE

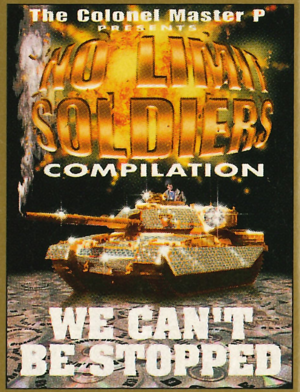

SILKK
Charge It 2 Da Game

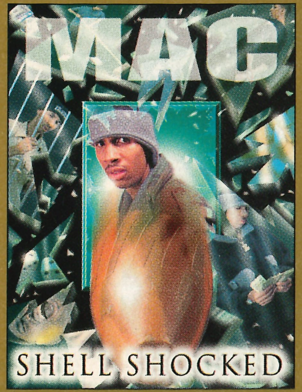

MERCEDES
NO LIMIT
rear end

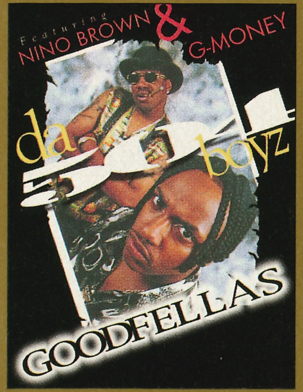

KANE & ABEL
AM I MY BROTHERS KEEPER


MO B. DICK
GH
GANGSTA HARMONY

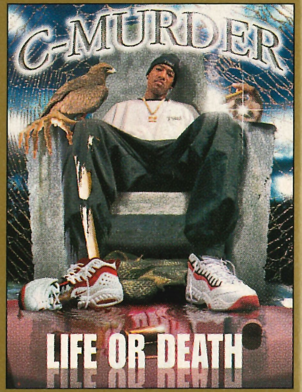

FIEND
THERE'S ONE IN EVERY FAMILY

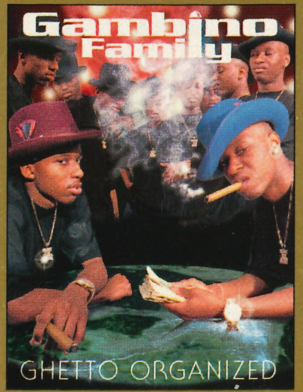

The Colonel Master P PRESENTS
NO LIMIT SOLDIERS
COMPILATION
WE CAN'T BE STOPPED

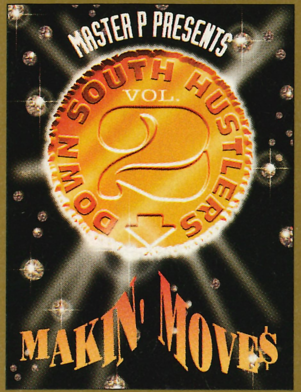

MAC
SHELL SHOCKED

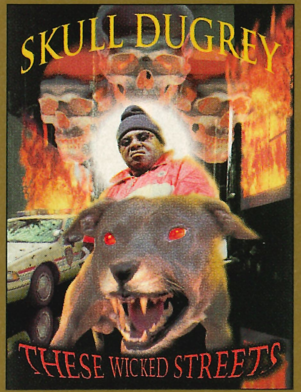

Featuring NINO BROWN & G-MONEY
da boyz
GOODFELLAS

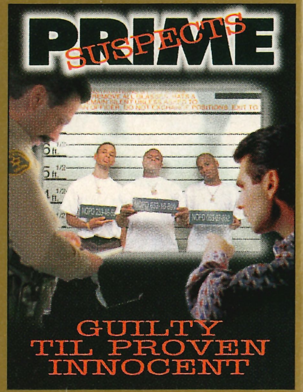
SONS OF FUNK
the game of funk


C-MURDER
LIFE OR DEATH


Gambino Family
GHETTO ORGANIZED


MASTER P PRESENTS
DOWN SOUTH HUSTLERS
VOL. 2
MAKIN' MOVES


SKULL DUGREY
THESE WICKED STREETS


PRIME SUSPECTS
GUILTY TIL PROVEN INNOCENT

EXECUTIVE PRODUCER: MASTER P

#1 RAP LABEL NO LIMIT RECORDS

NO LIMIT PAST

GOLD & PLATINUM

TRU
Tru 2 Da Game

DOUBLE PLATINUM
Debut #2 on Billboard

Master P
FEATURING
U.G.K.
TRU
SILKK
Mia X
TRE 8
Mr. Serv On
Skull Dugrey
Mo B. Dick
ICE CREAM MAN

GOLD
Debut #2 on Billboard

A NO LIMIT RECORDS FILM
I'm bout it
THE MOVIE & SOUNDTRACK
THE COMEDY/DRAMA BASED ON A TRUE STORY
STARRING MASTER P

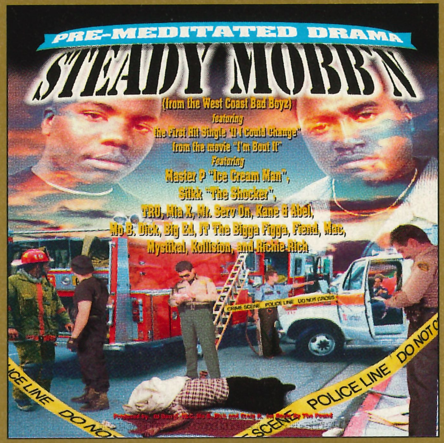
PLATINUM
Debut #1 on Billboard

Master P Presents...
WEST COAST BAD BOYZ II
DEDICATED TO: TUPAC "MAKAVELI" SHAKUR
PARENTAL ADVISORY EXPLICIT CONTENT

GOLD
Debut #2 on Billboard

Master P Presents
DOWN SOUTH HUSTLERS
BOUNCIN' AND SWINGIN'
THA VALUE PACK COMPILATION

GOLD
Debut #3 on Billboard


PRE-MEDITATED DRAMA
STEADY MOBB'N
POLICE LINE DO NOT CROSS

SHIP GOLD
Debut #6 on Billboard

Mia X
UNLADY LIKE

SHIP GOLD

SILKK THE SHOCKER SOLD OVER 400,000

**KANE & ABEL "THE 7 SINS"
SOLD OVER 250,000**

**SKULL DUGREY "HOODLUM FO LIFE"
SOLD OVER 200,000**

SPECIAL THANKS TO:

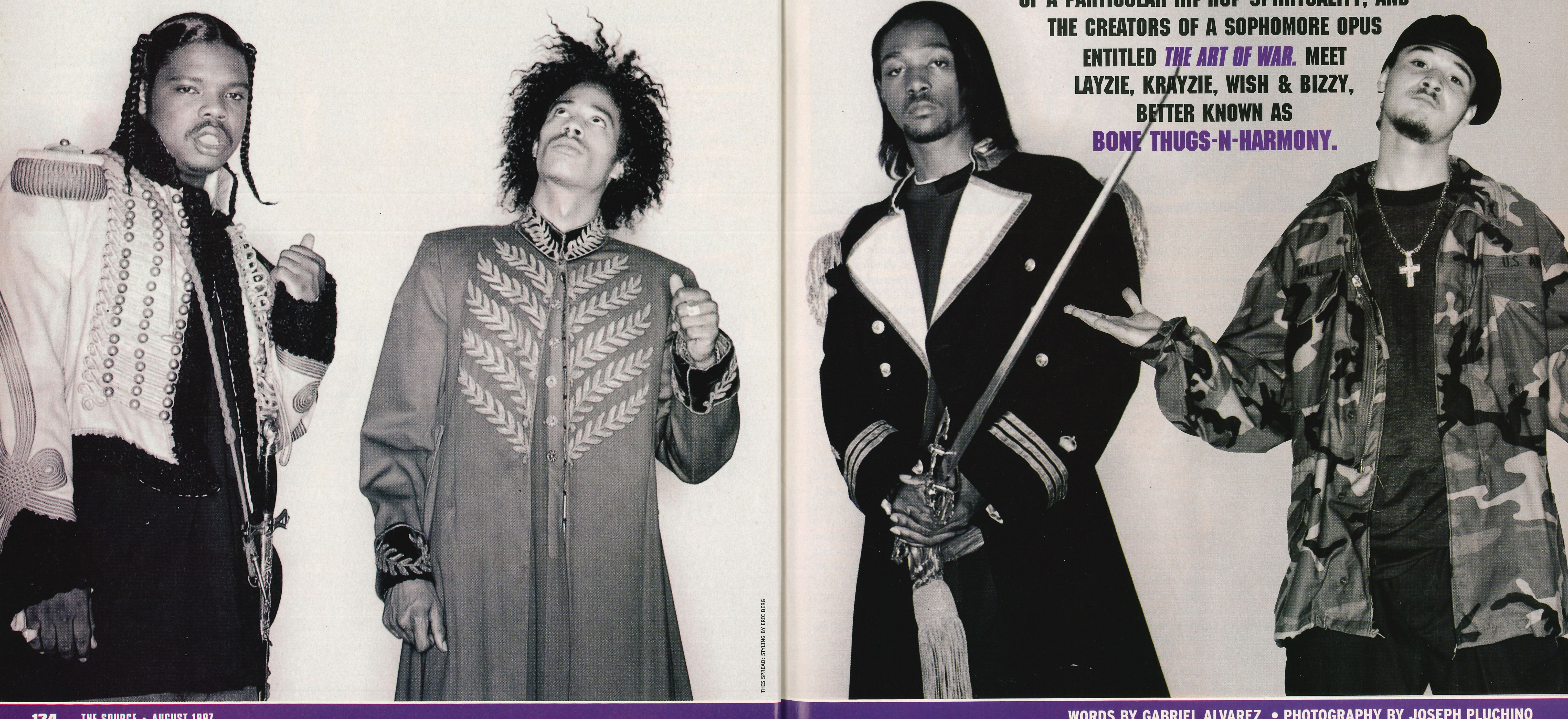
All the No Limit Soldiers, fans, Gold & Platinum producers KLC, Craig B, Mo B. Dick, DJ Daryl, K-Lou (Beats By The Pound), all No limit artists, street teams, staff: Tevester Scott, Anthony Boswell, Barbara Pescosolido, Erika Hill, Mary Ann, The Priority Family: Dave Weiner, Duffy Rich, and The Colonel

Executive Producer Master P

#1 RAP LABEL NO LIMIT RECORDS

Crossroads To Riches

THEY ARE THE MASTERS OF FAST-TONGUED HARMONICS, THE BENIFICIARIES OF RUNAWAY SUCCESS, THE HARBINGERS OF A PARTICULAR HIP-HOP SPIRITUALITY, AND THE CREATORS OF A SOPHOMORE OPUS ENTITLED *THE ART OF WAR.* MEET LAYZIE, KRAYZIE, WISH & BIZZY, BETTER KNOWN AS BONE THUGS-N-HARMONY.



THIS SPREAD: STYLING BY ERIC BERG

WORDS BY GABRIEL ALVAREZ • PHOTOGRAPHY BY JOSEPH PLUCHINO

Wish Bone and son, Charles III

Bone Thugs-N-Harmony are a long way from their essence—the rough-and-tumble realness of E. 99th and St. Clair Streets in their beloved stomping grounds of Cleveland, Ohio. It's a week past the first of the month, two days before Mother's Day, and three-quarters of these swift-tongued 'Land rovers are scheduled to arrive at a remote studio space near Dodger Stadium in Los Angeles, to shoot the press photos for their double album, *The Art of War*. Slated to be released at the end of July, the loaded LP is expected to be one of the summer's blockbusters. (The first single, "Look Into My Eyes," is featured on the *Batman & Robin* soundtrack.) And if the success of the Tupac and Biggie double CDs are any indication, Layzie Bone, Krayzie Bone, Bizzy Bone and Wish Bone are on pace to, as Ghostface Killah would say, record-break the album *Thriller*.

Clearly, Bone are, like their good homie Da Brat, sitting on top of the world, a position they've locked down ever since they exploded on the scene back in '94 with "Thuggish Ruggish Bone," under the guidance of the late gangsta rap legend Eazy-E. From ex-street hustlers to household names, these once-starving Bones are getting plenty of calcium these days. It's funny how one live President won't do shit for you, but a few million dead ones can hook a motherfucker up. Bone Thugs know this to be true. All they had to do was sell over 10 million records in the last four years to find out.

The air around us is undeniably glam, the sleek and artsy studio decor screaming Hollywood. When Krayzie Bone, Wish Bone, Layzie Bone and entourage finally stroll in, they do so in ninja-esque silence. Like any true homeboys from the 'hood, they head directly to a table in the back for some free grub. Patrolling nonchalantly around with plates full of food, the trio finally settle in a corner around a spiral staircase. Blue, the photographer's scruffy, off-white terrier runs over immediately and hounds Layzie, circling the reclining head Bone who's parked himself on a chair to get his puffed-out hair braided. Meanwhile, Krayzie, who's hardly uttered a word since arriving, is already in front of the cameras.

So here it is, behind the scenes of the flashy world of show bizness. Biggie's "Juicy" could come on and you wouldn't even bat an eye. But if you think these Ohio cats are gonna play themselves on some ego shit, Bone beg to differ.

"We keep a grip on reality," states Wish, who's casually decked out in a white undershirt and dark pants on this warm afternoon. "We thank God we got it like that, but this shit could be gone any day. We used to that shit—bein' broke. We ain't gonna change and start actin' like superstars."

David Bowie lived it, sang about it, and kept it. Irene Cara sang about it, lived it, then lost it. Bone are living it and, for the most part, ignoring it. We're talking about fame, that elusive and highly-coveted temptress who looks glamorous on your shoulder as you step out of limousines, but who'll backstab you in a heartbeat the second you fall off. Fame has mostly behaved herself around these cool-as-fuck rap crooners from the state known as much for the fictional radio station WKRP (those call letters stand for "crap" in case you didn't know) as for its choke-proned, professional sports teams. Bone blowing up makes up for the Bengals blowing Super Bowls, the Browns dropping end-zone passes in the playoffs, and the Indians insulting lifelong fans and Native Americans, alike. In Ohio, Bone is the only game in town.

But as much as they love the soil of their roots, LA has become a second home to Bone (they maintain apartments here year round). There's a whirlwind of action buzzing around the Midwestern masters of flow as they get back to business. For this special occasion, the keen European lens man at hand has broken out his entire hip-hop collection: *The Score*, *Ill Na Na*, and *Low End Theory*. As "Scenario" bumps out of elevated speakers, Layzie recites Phife Dawg's verse, his braid job halfway finished. Twin, one of Ruthless Records' full-time bodyguards, is all the way over near the front door, lining up a shot on a small patch of artificial golf turf. Big, Eazy's brother and the other security man on duty, is videotaping the proceedings.

STYLING BY JPEE & KIESHA/DAWHOIE SHABBANG, WISH IS WEARING A DKNY JACKET

STYLING BY JPEE/DAWHOIE SHABBANG, KRAYZIE IS WEARING A FUBU JACKET

"Everybody in Bone done grown up and got smart, like, 'Oh, this is how we supposed to roll.' It's about business now. We got to think about our futures and our kids' futures." —Krayzie

Wish shouts above the din. "Ay, Twin! Let's bet 20 dollars for every shot you miss and a hundred for every shot you make." Twin chuckles and declines. Before you know it, Wish is on the fake green gripping an iron. "Tiger Woods in this bitch!" he howls.

Layzie Bone is in slo-mo mode. He's handed a cellular. Observing the affable amigo is like watching a youthful, Black Hugh Hefner sans the robe and pipe; he's permanently in the lounging zone. Lay talks with the vocal pitch of Snoop Doggy Dogg. He gets off the phone and checks one of the two pagers he keeps—one for business and the other for, well, "other shit."

Wish returns to check up on his six-month-old son, Charles III. The proud poppa playfully dangles a stripped chicken bone above his bundle of joy who's sporting an official gold Bone necklace. In between Wish's gritted teeth hangs an impressive stick of sticky bud. Layzie beckons for the herb which he then hands to a homie carrying a pack of Phillies.

To their credit, these high rollers come off real down-to-earth. When I ask if people treat them differently now that they've blown up, Lay can't help but almost choke on the blunt he's takin' pulls from.

"Shit, befo' a nigga would be livin' on the streets, hungry as fuck, muthafuckas still lock you out. Now a nigga got cheese, you can go to anybody's house and get you a hot-ass good meal." He smiles contentedly. Damn, it feels good to see people up on it.

The money must have its repercussions though. "When you make this much loot can you still hang out and do the shit you were doin' before?"

Wish responds immediately. "Hell, naw! I ain't even gonna muthafuckin' lie. A nigga tried to keep it realer than a muthafucka. But there's hatas out there." Ah, the inevitable PHDers. "It's gonna be one clown in the muthafuckin' club wantin' to start some dumb shit," Wish says sourly. "We ain't no bitches. So we ain't backin' down."

Before the underground *Faces of Death* joint [a self-released album from the early '90s], the fabled Cleveland-to-Compton-to-Cleveland connection with Eazy-E, the 1994 quadruple platinum *Creepin' On Ah Come Up* EP, the 1995 quintuple-platinum *E. 1999 Eternal*, the double-platinum Grammy Award-garnering single "Tha Crossroads," and last year's platinum *Mo' Thugs Family Scriptures* compilation album, there were the Band Aid Boys.

"It wuz me, Krayzie, Flesh, and a nigga named K Chill," says Layzie Bone, recounting the true origins of Bone Thugs-N-Harmony. "It wuz in junior high, like in '87. And after junior high everybody went to different high schools. It wuz '90 when I got caught sellin' drugs and shit and my judge had sent me to Texas to live with my uncle and aunt, supposedly to change my life. I wuz 14 when I got caught. It wuz go to Texas or go to jail. I wanted to do my time cuz I wanted to hurry up and get back on the streets, but my family wuzn't havin' that shit."

"So I went down there and met a dude named Alzie Roundtree. He wuz from some shit called Bone. He made up the shit. I got all that shit from him. And it wuz some thug shit. He wuz from Inglewood, California. I wuz from Cleveland, Ohio. And we wuz, like, in a suburban area. We wuz really the only two lil' roughnecks around. He had wanted to rap, and by me being a rapper he wuz startin' to get into all that rappin' shit. Cuz he wuz from LA, I guess he wuz on some gang shit the way he did it. But I wuz thinkin' of it more as rap. His name wuz Wish Bone at the time and my name wuz Bizzy. . ."

"...Wait, hold up. How did you go from being Bizzy to Layzie?"

"Cuz Bizzy wuz busier than me." He smiles.

"But then a year and a half later I had went home becuz my grandmother passed. I wuz supposed to go right back [to Texas], but I never did. And Krayzie Bone wuz still on the set. He had his group jumpin' in Cleveland. They wuz the O.G.C.—The Organized Criminals—or something like that. Once me and Krayzie hooked back up we wuz like, 'What's up? What we gonna do?' So we started writing our raps again. We then converted to Bone Enterprise. That's when I changed my name to Layzie. He changed his name to Krayzie. This is

Krayzie in contemplative mode

Smokin' and prayin': Layzie Bone

Becuz we thugs don't mean we don't pray. Just becuz we pray don't mean we ain't thugs." —Layzie

like damn near '92. Wish is my cousin, so it's like he's always been around. But he wuzn't always on the rap scene too strong. We gave him his name Wish Bone just to show [Alzie] some love. Cuz I felt like Bone wouldn't be right without a Wish Bone. And he started writing out all our stage shows for us. Then Bizzy came along. His mother and my father wuz cool. And one day I came home from school and my mother wuz like, 'I know this lil' boy. He raps.' And I wuz like, 'Cool.' And Bizzy had wrote me a rap and left it on my bed that day. And the shit he wrote wuz bomber than a mutherfucker. So the next day I came home and I finally met him. From '92 on, it wuz us four kickin' it every day of our lives, always together."

"We changed from Bone Enterprise to Bone Thugs-N-Harmony when we got down to California. Cuz we had a song called 'Thugs-N-Harmony' and we wuz Bone. Eazy-E wanted us to drop our name Bone and just be Thugs-N-Harmony. But we wuz like, 'Hell, naw. It's Bone Thugs-N-Harmony.'"

"A lot of muthafuckas is scared to do new shit. They don't wanna try. They'd rather go get some ol' shit that been workin' and clone that shit and roll wit' that. Muthafuckas is scared to just jump out the water wit' some new shit." The words of an agitated Wish Bone ring with sharp clarity amidst hazy weed smoke. On his troubled mind is the simple creature once known as the Biter, known nowadays as the Clone.

Wish, who's getting his dome groomed (he's requested some pig tails), ain't done. "If you try in any kind of way to fuck wit' [our style], then you gotta come to us," he reasons. "If you admire it, don't act like you came wit' some new shit. Muthafuckas, don't be tryin' to dog. Steal our shit and you wanna flow against us and don't even know how to do it right."

Not certain who exactly they're addressing, I throw out a few names.

Wish stonewalls the suggestion. He replies bluntly, "See, that's some shit we don't even really like to talk about cuz we know that there's a gang of muthafuckas that love Bone that are gonna read this. So we choose not to give other muthafuckas fame." But he warns ominously, "Bottom line, if we got problems wit' anybody, we ain't rappin' on records or none of that shit. We'll see you when we see you, podna. We'll handle it like that."

When I finally catch up with Krayzie Bone, he's quietly sitting on the floor jotting down his shout-outs for the new album on a piece of yellow notebook paper. Krayzie is the group's most rounded talent, musically speaking. He started doin' tracks around the end of recording *Eternal*, after picking up the keyboard and messing around with it. He officially cut his teeth on the *Family Scriptures* album and has since completed 10 songs for his own solo joint, although it'll probably be a year before it's released. (Bizzy, who's missing because he's back in Ohio tending to his ailing father, has been voted the first Bone to go dolo.) In the meantime, you'll find Krayzie and Da Brat exchanging lingo on the Jermaine Dupree-produced "Let's Get High."

You can read the intensity in Krayzie's face as he speaks. His eyes never seem to blink. And at times you'd swear he's almost shaking. It's no wonder Layzie's description of him—"the silent killer"—fits to a tee.

Krayzie can't remember how the trademark Bone flow—the harmonic, speed of light, speakin' in tongues delivery—came to exist, but he started it. What he can recall, however, is his affinity for music even at an early age.

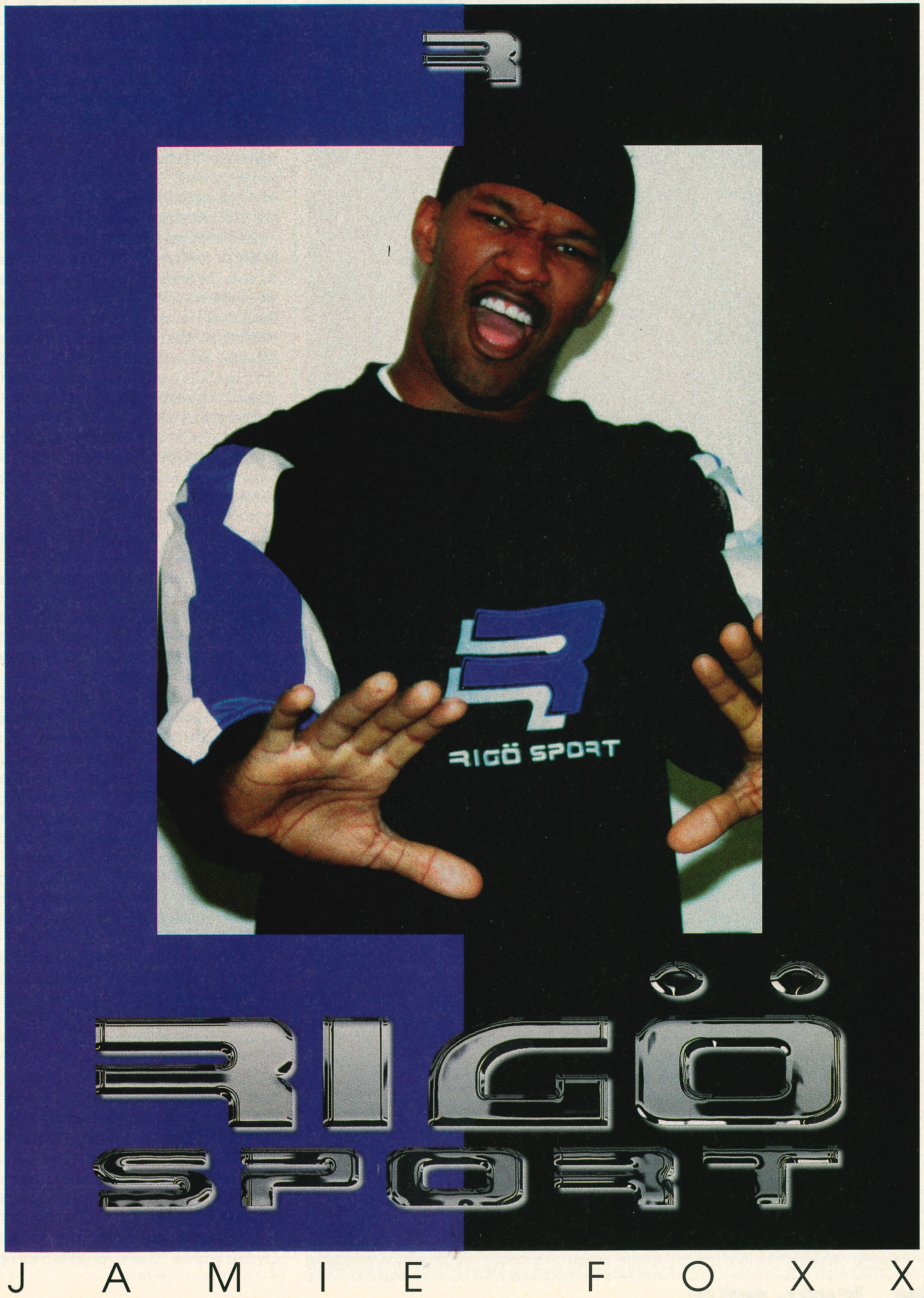
"I used to have my radio playin' on some stations, my mother and them would be like, 'Boy, what is you listenin' to?' I'd be listenin' to polka music, you know what I'm sayin'? I'd be listening to everything that come on. I used to love Michael Jackson. After Michael Jackson, it wuz New Edition. After New Edition, it wuz Run-DMC. I just love music."

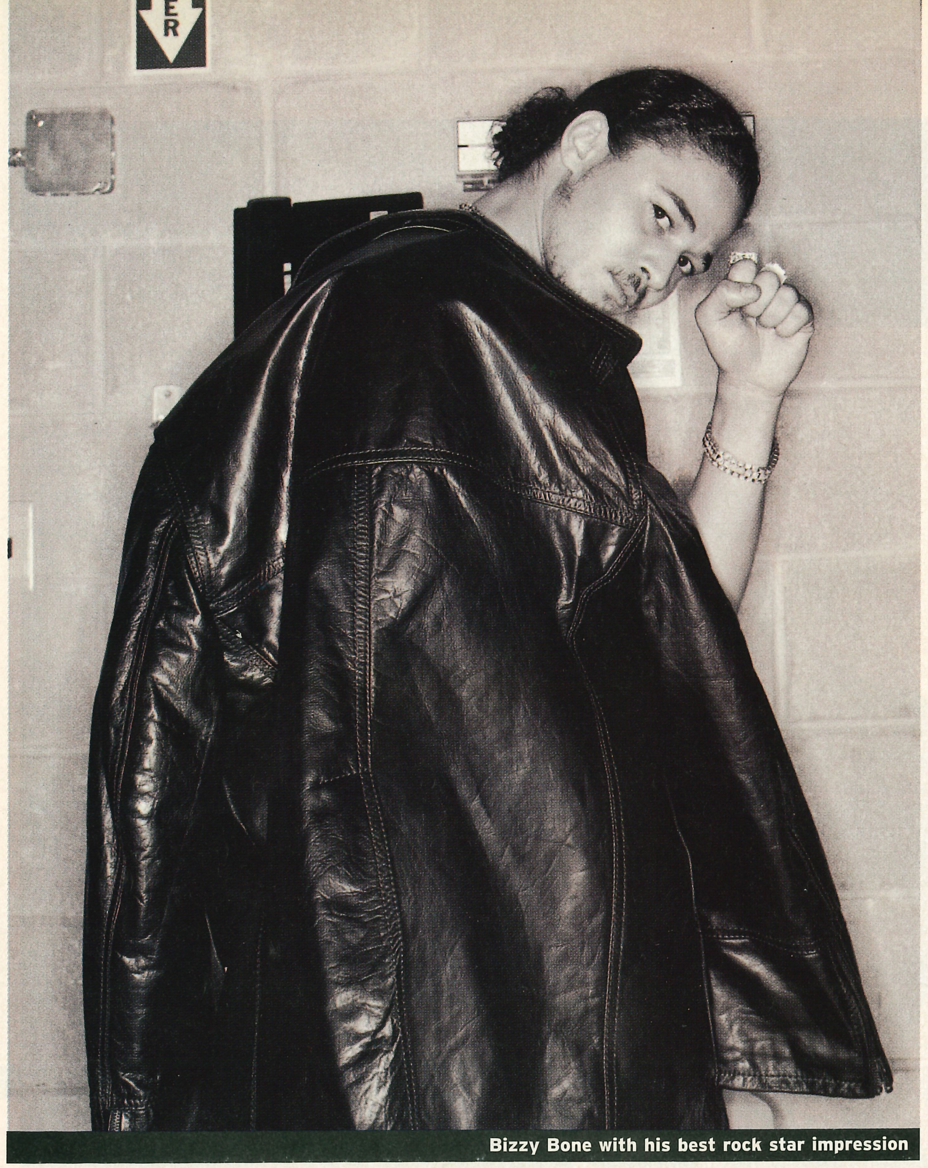
At 15, Krayzie and his partners got their first big reaction at a local talent show. "We wuz like the youngest niggas up there. Everybody wuz tellin' us we wuz broke millionaires." No longer broke and now adults, Krayzie and company have had the privilege to not only meet but work with one of their heroes, Run, who appeared on Flesh-N-Bone's *T.H.U.G.S.* album. "Run said he loved Bone," says Krayzie. "And that's tripped out, man."

Krayzie, however, has yet to meet his childhood idol, the King of Pop. What would he say to him? "Man, I would just be like, 'You're a bad muthafucka. Boy, you a genius,'" he says. "Cuz he's a musical genius fo' real." But what about the allegations, the chemical peels, the nose jobs, Bubbles and the Elephant Man bones? "Man, that's him," counters a diplomatic Krayzie. "I ain't got nuthin' to do wit' that. I like the man's music."

As Layzie poses for his shots, *War's* "Low Rider" thumps loudly throughout the studio. Draped in a hooded outfit, the languid lyricist recalls the cover of Isaac Hayes' "Black Moses." There's a definite mystique surrounding Bone: the Ouija board tinkering, the skeletal imagery, the hidden identities, the indecipherable lyrics, the deaths of artists who have collaborated with them.

STYLING BY JPEE & KIESHA/DAWHOIE SHABBANG, LAYZIE IS WEARING A VERSACE SHIRT & BELT & NAUTICA PANTS





Bizzy Bone with his best rock star impression

> **We keep a grip on reality. We thank God we got it like that, but this sh*t could be gone any day." —Wish**

"The skulls and the crossbones," Wish states, "it's just an image, boy. Something we like. We believe in the Lord. We represent God all the way."

Lay, who has a small, colorful tattoo of a skull etched on his chest, counters, "I don't see why they gotta classify skulls and crossbones as bad anyway."

"When you die that's all that's gonna be there—the skulls and crossbones," reasons Wish, a chewed-up toothpick wedged between his pearly whites.

But there're critics who don't buy passing murder off as entertainment and have even accused the click of Satanism. It goes against the Cleveland crew's belief in God, they argue. To hear Layzie, whose grandmother was a Jehovah's Witness and who attended church regularly as a child, explain it, the conflict lies in the fact that most minorities are ensconced in a hell on earth.

"Life consists of violence and all that, man. It's around us," he argues inside the dressing room shortly after his shoot. "Just because we believe in God don't mean that we ain't got to go through our trials and tribulations. We can't control what's around us. I could be prayin' one minute, I'll turn around, somebody'll do something totally aggravatin' to me. Either I can humble myself at that time or just keep reacting. But I try my best to handle it the right way. Just becuz we thugs don't mean we don't pray. Just becuz we pray don't mean we ain't thugs."

Regardless if you agree or disagree, on an artistic level the existence of spirituality in their music (most of the Thugs' tunes have gospel-tinged tendencies) has pushed these talented Trues in broader creative directions, as evidenced by the subject matter of the mega hit "Tha Crossroads." And, fortunately, *The Art of War* finds this Cleveland clan on a shining path of growth.

It's approximately 8 p.m. when the scene shifts from our LA location to Studio Cat Productions in the cesspool that is Hollywood. Inside, a rather low-key Wish sits transfixed watching an episode of "Family Matters" on TV. Cassandra Ware, general manager and vice president of Ruthless, is there and rather energetic. She's amped to play select cuts from the 30-track Bone magnum opus (weighing in about 10 minutes under the two hour mark, the dual LP is divided into World War I and World War II sides).

In case you're wondering, the title of the double album does come from the ancient Chinese tome, *The Art of War*, written by Sun Tzu. Bone read the book and were intrigued with the concept of "fighting without fighting." Lay, who suggested the title to his peeps, lays out the meaning this way: "It's a war goin' on and ain't nobody recognizing. [A war] between good and bad, God, Devil. Life is a war."

When Bone's new joint is released this July it will be exactly one year after the group started working on it. The extended life of *E. 1999 Eternal* and the establishment of Mo Thugs Records delayed things as did the usual drama that Bone, no matter how much moola they clock, encounters. Sometime fifth Bone and Layzie's brother, Flesh, served a short stint in LA County when he turned himself in for some outstanding warrants. But he wasn't the only one at odds with the system.

"I had a lot of run-ins with the law and shit," offers Wish, who's now chilling on a large leather sofa in the control room. "I got caught wit' some muthafuckin' heat."

"What did you have?"

"Shit, a nine. A bullshit-ass nigga called the police on me. They took me to jail that night."

Those who think that wealth and fame have softened Bone or that these vatos are just another bad video rapper creation, better think twice. Wish possesses that type of stare that comes from years of doing dirt and that shook ones like myself avoid at all costs. The largest Bone in physical stamina, he's also probably the most likely to speak his mind. And at this moment he does, requesting to hear his personal favorite selection, "Friends," a remake of the Whodini classic. Wish puffs on a cigarette and rhymes along to Bizzy's part. Lay crumbles herb atop a small desk, pausing to kick a few words here and there. The song reassures aficionados that these ultra-paid fellas are "still the same."

For this record, Bone ain't trying to fuck up a winning formula, so they're sticking with producer DJ U-Neek. Nevertheless, there's a conscious effort this time around to mix it up some. That's why there're several solo cuts and songs with different Bone combos, as well as a few slower tempo tracks for fans who might not understand all the lyrics.

Bone followers won't be disappointed. "Hatin' Nation" is a creamy 'n crafty answer record that pleads, "Don't you hate on me." Wish and Layzie crack nothing but smiles as they pass a cigarette back and forth. The track ends and Lay wants to hear "Body Rock" next. Some old school flavor perhaps? This should be something. It's actually one red hot, fuck-tha-police-minded assault over a pummeling beat. The hook cooks: "Nigga, the war shit ain't stop 'til the muthafuckin' cops' body rock..."

Seconds after the song cuts off, an enthralled Layzie is gloating. "Clones, you got to realize you ain't Bone," he says with maniacal glee. We've hit a stride. When the silky, soon-to-be-summer anthem "P.O.D." snatches everybody's attention, it's Miller time. Wish leans over and screams in my ear.

"Ya know what P.O.D. means?! 'Pass Over Dose.'"

The song triggers memories of the father figure that made all this happen for Bone. Eric "Eazy-E" Wright died of AIDS on March 26, 1995, but within the Bone Thugs-N-Harmony circle he's alive and kicking. Lay and Wish vividly remember how E, as those close to Wright called him, would often enjoy videotaping the rappers in their apartment before they woke up, making smart aleck comments about the previous night's partying.

"He'd show us P.O.D.'ed everywhere," recalls Layzie. "Wine bottles e'rywhere. He'd take some good shots of the cigarette butts on the table. 'See how these niggas kick it.'" Laughter echoes off walls.

"That nigga used to sleep on the floor," says an incredulous Wish. "We'd be like, 'Damn, this is Eazy-E. Nigga go on and get the bed.' He's like, 'Nigga, go on and get in your bed, nigga.' Wake up in the mornin' that nigga would be on the floor."

"Ay, that fucked me up," continues Layzie. "I woke up and Eazy-E's on the floor. Eazy-E kicked it all night! He'd run and try to get home to his wife. 'Y'all niggas is gonna get me in trouble.'" The room bursts out again.

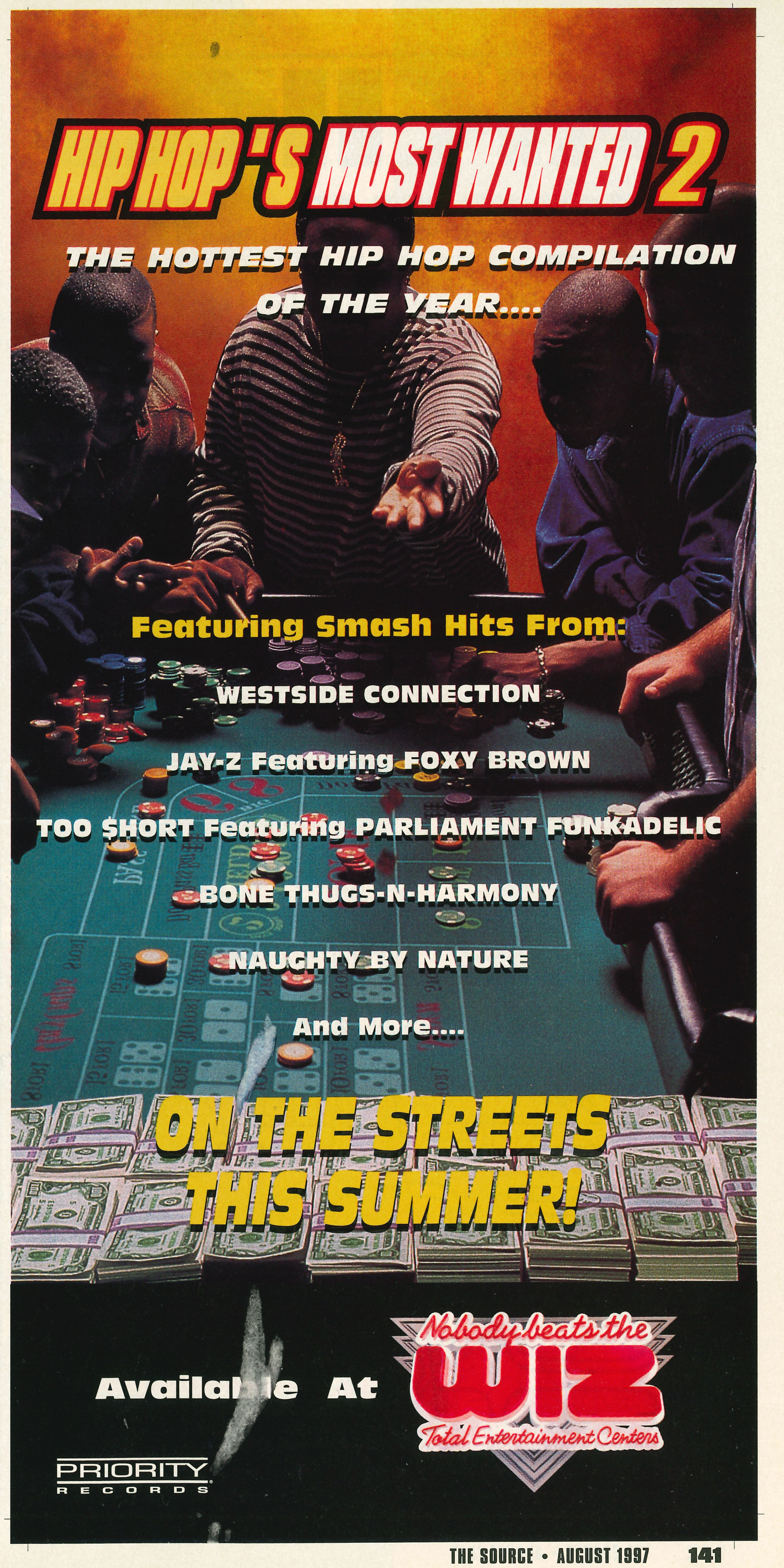
Ironically, Bone's link with the afterworld continues, not through the ouija board, but through working with hip-hop's holy trinity of fallen rappers: Eazy ("Fo Tha Love of $" off of *Creepin' On Ah Come Up*), Biggie Smalls ("Notorious Thugs," which appears on his posthumous *Life After Death*) and Tupac Shakur ("Thug Luv," featured on *The Art of War*). The latter, a relentless face-off accentuated by a series of nerve-shattering shotgun blasts, came to fruition when Bizzy and Pac bonded toward the end of Shakur's life.

"When I met him, my dude gave me a handful of indo. Cool-ass nigga as far as I'm ever concerned," relays Layzie, breaking into a grin.

"It's a hella coincidence ain't it?" he ponders seriously. "That all the big-ass icons in the industry are gone and that we fucked with them at the end of their career. Everybody left us. That shit is crazy, dawg. I don't look at it like it's a fucked-up sign, but it's fucked up." The room goes silent. Krayzie, who has been standing all this time, looks down to the floor. Wish stares into space. No one says anything.

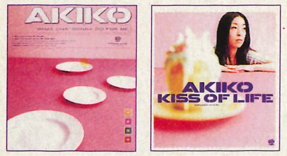
"Family Tree Bone" is the most introspective and in many ways the most important song to date by this unsnappable click. It describes through deep-felt words the innate bond amongst the Bone brethren. Each rapper opens up and shares personal misfortunes. Wish's verse, for example, deals with growing up in a broken home without a father. "I can't stand mommy's man/ He speaks with his hands," rhymes Wish at one point during this poignant composition.

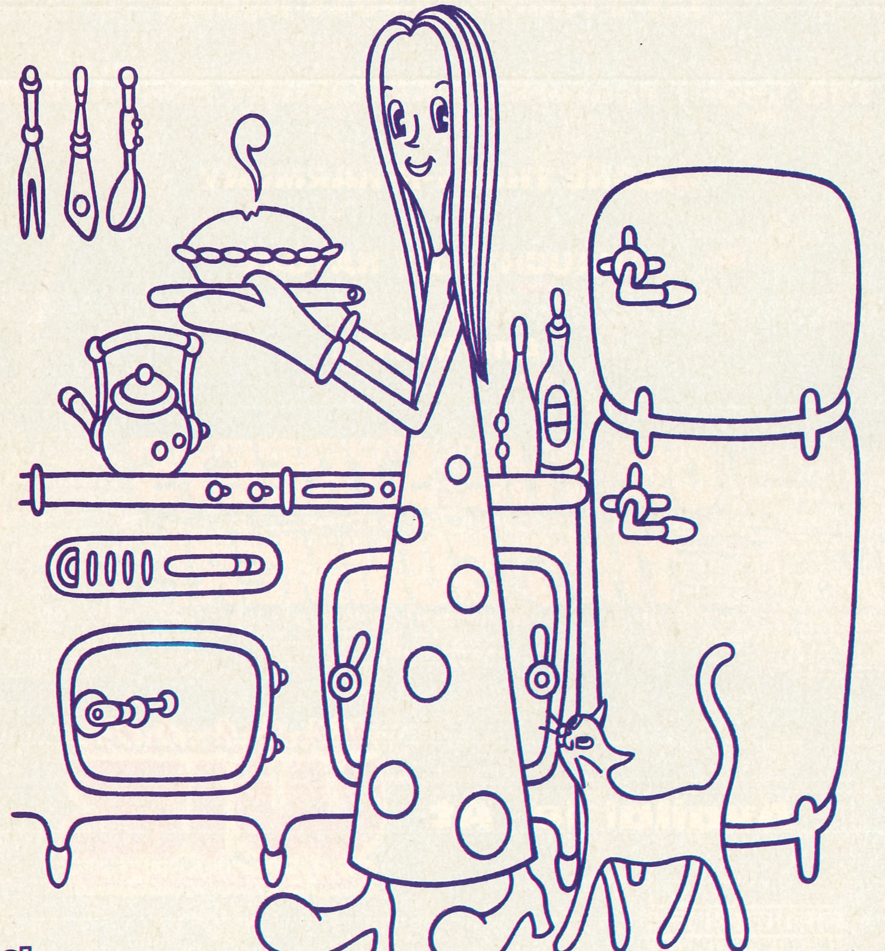
CONTINUED ON NEXT PAGE



HIP HOP'S MOST WANTED 2
THE HOTTEST HIP HOP COMPILATION OF THE YEAR....
Featuring Smash Hits From:
WESTSIDE CONNECTION
JAY-Z Featuring FOXY BROWN
TOO $HORT Featuring PARLIAMENT FUNKADELIC
BONE THUGS-N-HARMONY
NAUGHTY BY NATURE
And More....
ON THE STREETS THIS SUMMER!
PRIORITY RECORDS
Available At
Nobody beats the WIZ
Total Entertainment Centers

AKIKO
new album
KISS OF LIFE
'97.7.02 ON STREET
1. Monday Morning at The Times Square 2. KEEP IT REAL 3. What Cha' Gonna Do For Me(Album Mix) 4. Turn Around 5. LIFE 6. Who's Loving You 7. GET CLOSER 8. KAZE-Winds Of Change- 9. HERE I AM 10. Falling In Love 11. IF
new single
WHAT CHA' GONNA DO FOR ME
in stores now
produced, arranged and mixed by
SATOSHI TOMIIE
for DEF MIX PRODUCTIONS / originally sung by CHAKA KHAN





bellissima! records

Layzie's verse is equally as compelling as he relives the tragedy of losing his infant son, Baby Boy, just eight months ago. (The child passed away due to a problem with his lungs.) "In that song, I halfway get my feelings out about that. Talkin' 'bout I'ma miss him." Again a silence grips the room. It's broken by the incessant squeaking of Layzie's chair as he rocks nervously back and forth.

In light of the loss of life that looms over Bone, it almost makes a weird kind of sense that their biggest smash so far, "Tha Crossroads," is about death. No amount of fame or wealth can bring back a departed loved one—maybe this reason has allowed Bone, who are all about family, to remain grounded. Instead of the glitz and glam of the music business guiding them, it's the prospect of a better life for their offspring that drives these men blessed with unique lyrical flow.

"If I Could Teach The World" borrows its chorus from the old Coca-Cola commercial and signifies a positive step for Bone Thugs-N-Harmony. The song's highlight comes courtesy of Wish: "To all the lil' boys and girls all over the world/ The shit that we say is for the streets/ Not for you to go and do or to repeat..."

The message is directed as much to listeners as it is to their own children, of which Layzie has the oldest, a four-year-old son, while Bizzy has got the most, four. Flesh, like Krayzie, has got two kids.

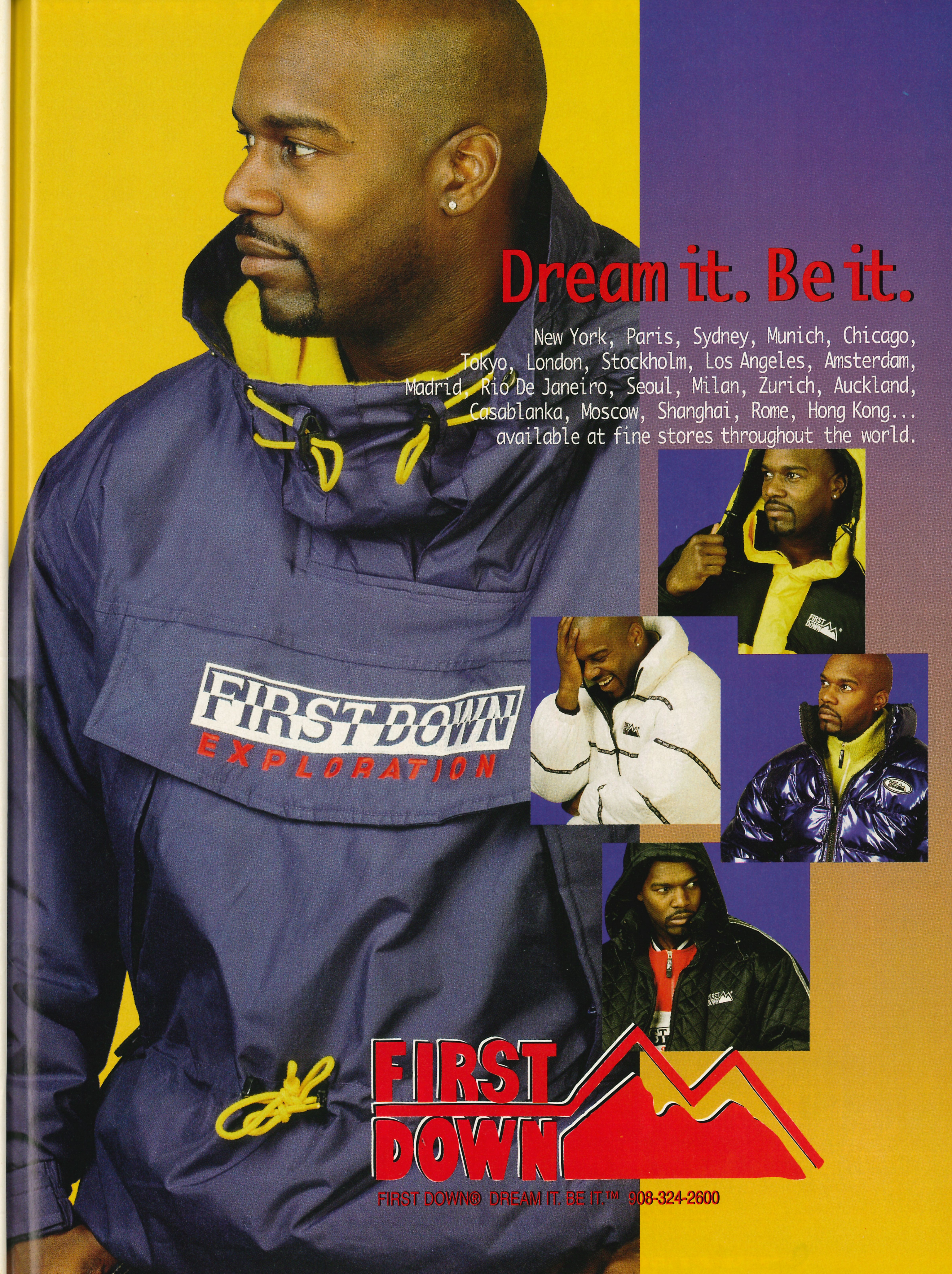
"We're tryin' to come all the way up, so when we gone our lil' soldiers ain't got to worry about nuthin'," says Wish, his own son safely back at the crib. Krayzie concurs. "Everybody in Bone done grown up and got smart, like, 'Oh, this is how we supposed to roll.' It's about business now," he explains. "The last album it wuz just about, 'We thugs, we runnin' wild. Fuckin' niggas up.' Now we got to tone that down. We got to think about our futures and our kids' futures."

According to Layzie Bone, the lessons started at home. "It wuz somethin' that wuz embedded in us. My mother, she always had a big open heart," he says. "She kept her arms open to e'erybody. Somebody ain't got a place to live, my mother would bring 'em in—anyone of our friends. By us gettin' together so young and havin' so many hard problems and helpin' each other, that's what made our family tree so strong."

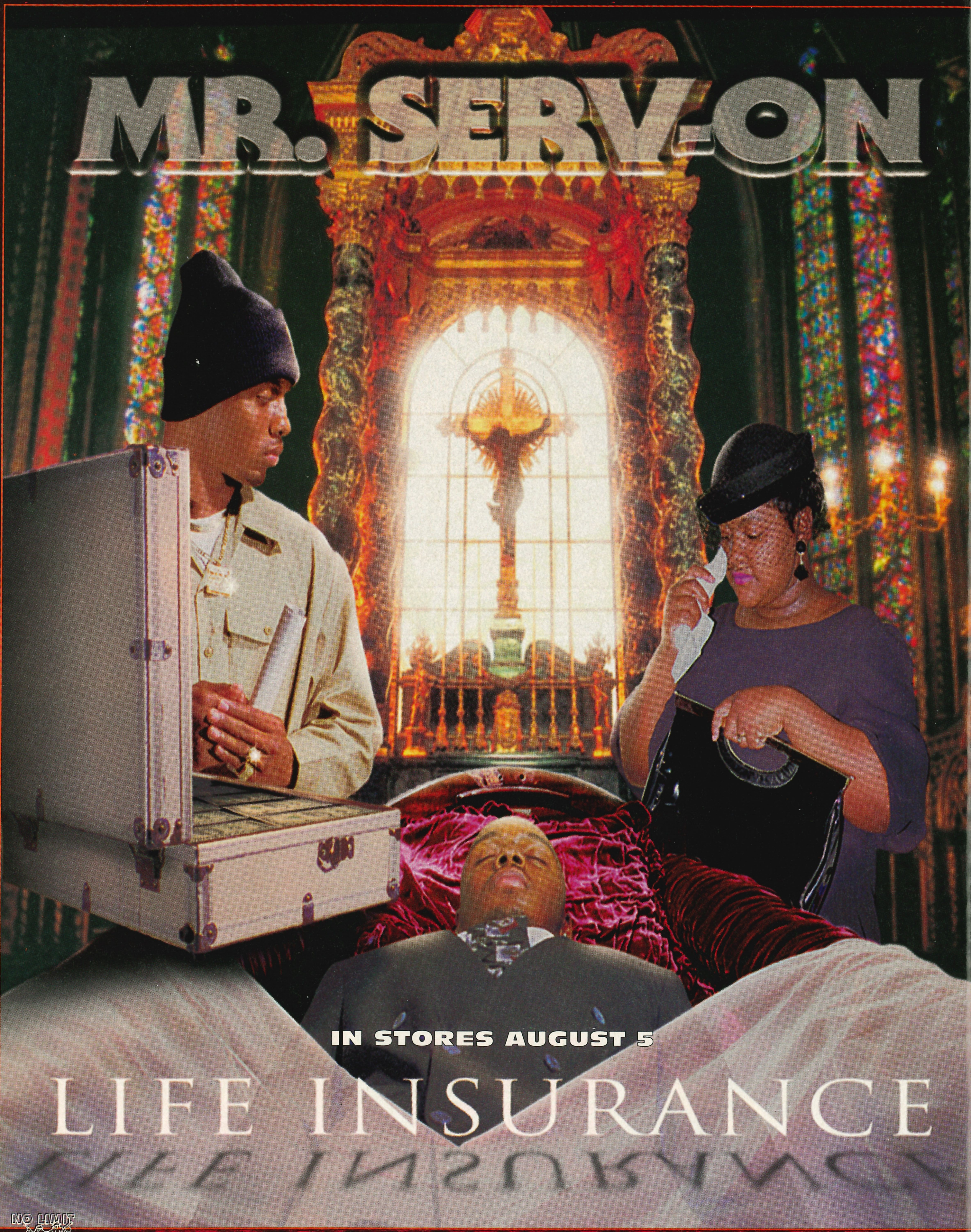
That strength, undoubtedly, is what will keep Bizzy going through this particularly rough time in his life. A few days later, word reaches back to LA that his sick father, whom he'd been caring for back in Ohio, has passed on. It's another meeting on the crossroads for the Bone Thugs fam.

Bone has vowed to put family before fame because family ties last longer. Indeed, as Layzie makes clear, the Bone legacy is already being shaped. "Me and my brothers were born and raised around music. Our kids are gonna be born and raised around music. So I know one of them kids is gonna get the touch. It's gonna stay in the family."

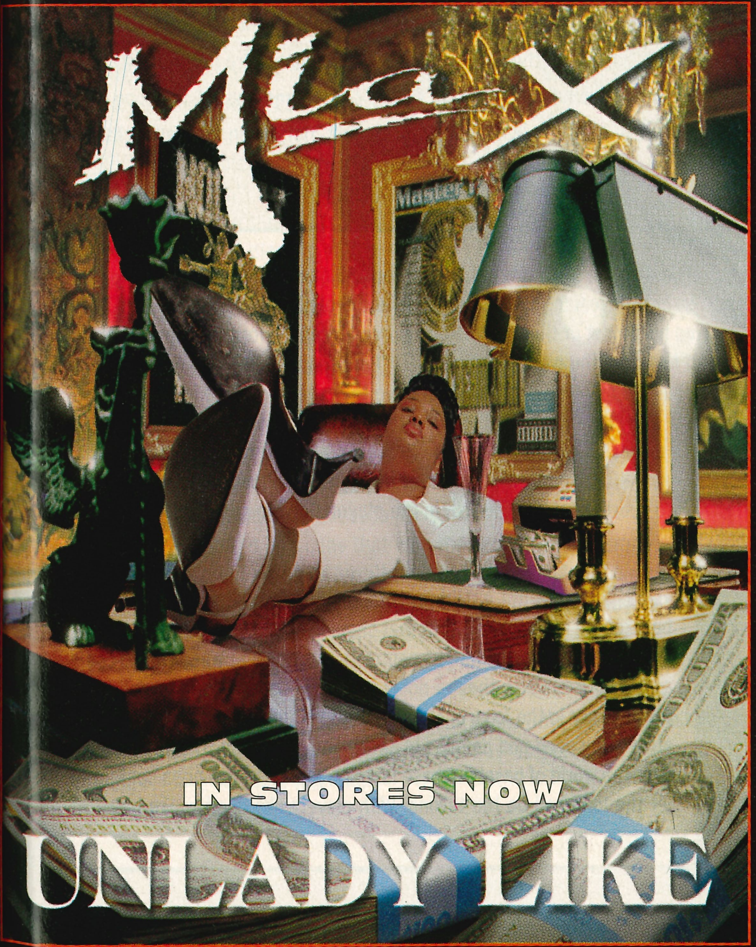
And so it goes, one blood, one love, all Bone—forever. Ⓢ

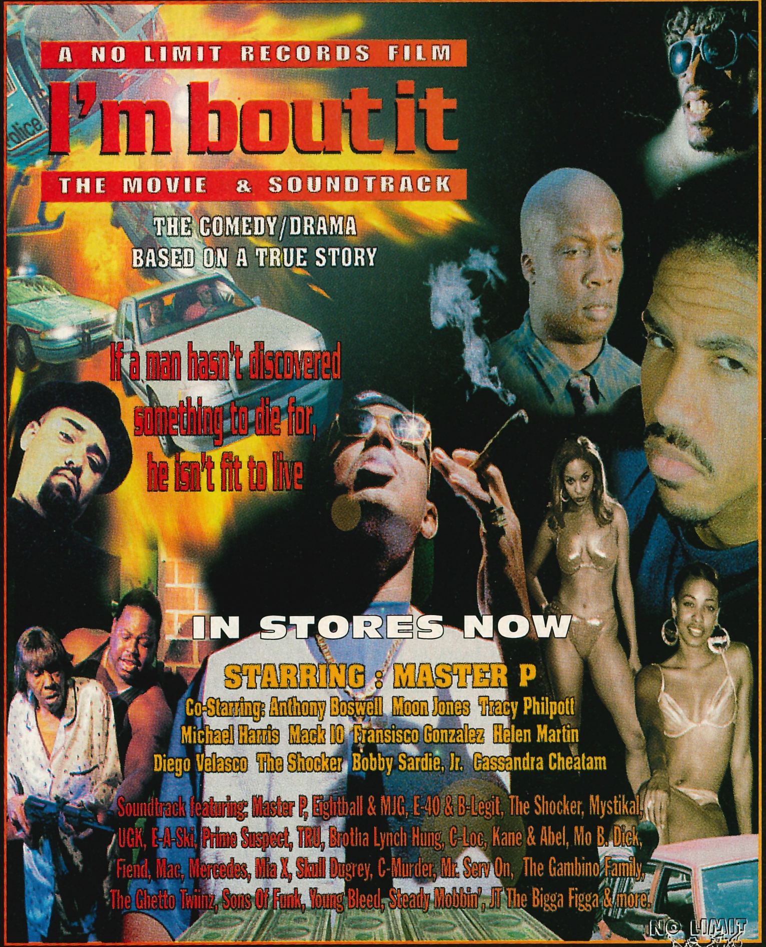


Dream it. Be it.
New York, Paris, Sydney, Munich, Chicago, Tokyo, London, Stockholm, Los Angeles, Amsterdam, Madrid, Rio De Janeiro, Seoul, Milan, Zurich, Auckland, Casablanka, Moscow, Shanghai, Rome, Hong Kong... available at fine stores throughout the world.
FIRST DOWN
FIRST DOWN® DREAM IT. BE IT.™ 908-324-2600


MR. SERV-ON
IN STORES AUGUST 5
LIFE INSURANCE
NO LIMIT RECORDS

MASTER P
Supplying the world wit that...
over 1,000,000 smoked...
COMING SOON
GHETTO DOPE


Mia X
IN STORES NOW
UNLADY LIKE


A NO LIMIT RECORDS FILM
I'm bout it
THE MOVIE & SOUNDTRACK
THE COMEDY/DRAMA BASED ON A TRUE STORY
If a man hasn't discovered something to die for, he isn't fit to live
IN STORES NOW

STARRING : MASTER P

Co-Starring: Anthony Boswell Moon Jones Tracy Philpott Michael Harris Mack 10 Fransisco Gonzalez Helen Martin Diego Velasco The Shocker Bobby Sardie, Jr. Cassandra Cheatam

Soundtrack featuring: Master P, Eightball & MJG, E-40 & B-Legit, The Shocker, Mystikal, UGK, E-A-Ski, Prime Suspect, TRU, Brotha Lynch Hung, C-Loc, Kane & Abel, Mo B. Dick, Fiend, Mac, Mercedes, Mia X, Skull Dugrey, C-Murder, Mr. Serv On, The Gambino Family, The Ghetto Twiinz, Sons Of Funk, Young Bleed, Steady Mobbin', JT The Bigga Figga & more.

Who's *Hot* and Who Got Props

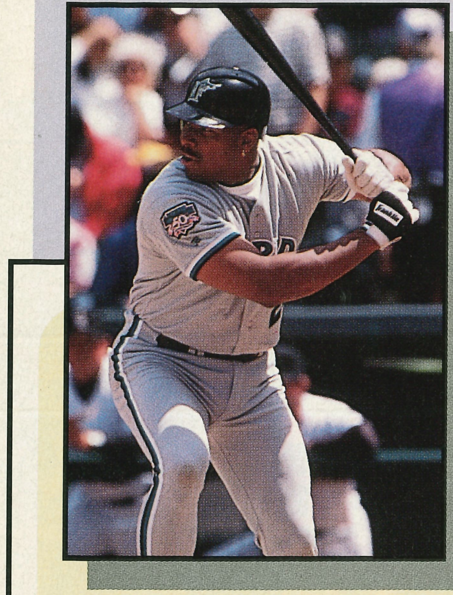
WHAT WENT ON IN BASEBALL WHILE YOU WERE FOLLOWING THE NBA

Oh, there you are. Okay good, have a seat. We've got some talking to do. What were you doing watching the NBA right through to the end? Maybe you got a little excited about hockey. I know the playoff intensity can really suck you in. Well anyway, let me get you caught up.

While you were away, Major League Baseball's been heating up. Ken Griffey broke his own record for homers through May with 23. By comparison, in 1961, when Roger Maris set the record for homers in a season with 61, he didn't hit his 23rd until June 17th. At this rate, Griff is on pace to hit 76 long balls. This is the also the first season for interleague play (you know, American League vs. National League teams), and there's no bigger rivalry in that respect than the Mets/Yankees matchup; although I'm sure the Cubs/White Sox'll be pretty hot, too.

This is the fiftieth anniversary of Jackie Robinson breaking baseball's color barrier and proving that Blacks could compete at the highest level of sports. However, based on what I've read and been told by the old timers about baseball, the Negro Leagues were actually the highest level and if anyone was trying to prove they could play at the highest level of sports, white guys should have been trying to break into the Negro leagues. All the teams are sporting a Jackie Robinson patch nonetheless.

With all that out of the way, here are the teams that're hot and why. After this you should be caught up on the season and can follow along on cruise control until the World Series or August 31st, when football kicks off.



BY CHRIS WILDER

FLORIDA MARLINS: Playing in Miami's Pro Player Stadium, the Florida Marlins wasted no time becoming a contender. An expansion team five years ago, Florida spent goo goo gobs of cream last offseason to get some decent players to go with the already red hot Gary Sheffield.

What did they come up with? Former Montreal Expo, Moises Alou. He played under his manager father for five years and is now an all-star caliber player, worth $25 million for the next five years. When he made the move down from Canada, he didn't forget his glove or his bat. He's been locking down left field for the Marlins all year long and his bat is a big reason why at press time they are second only to the Bulls: uh, Braves, in the National League. He blows away everyone on his team in RBIs, hovering around the top 5 in the league in that category and practically doubling any other Marlin player's output. He's batting over .300 and is second on the team in hits to Bobby Bonilla, the other big gun keeping the Marlins on top of their game.

Bobby came to the Marlins to force teams to pitch to Sheffield, who was among the league leaders in walks last year. Shef hasn't been as hot as the team would like this year, but Bobby Bo has picked up the slack. Even though it took 38 games for him to blast his first homer, he was leading the team in hits and the majors in doubles. He's been playing hurt most of the season, but figures he can't afford to take a break. "I haven't said anything about it," he said. "I'm keeping it low key. We've already got too many guys out. I'll just have to rest it sometime in November."

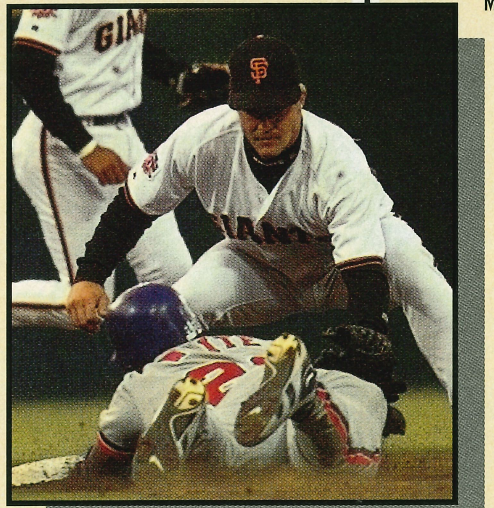
Florida may be second to Atlanta in the win column but as we go to press, they've beaten the Braves in all their head-to-head matchups except one, where a ninth inning error allowed the winning run to score. Look for the fish in the playoffs giving somebody problems.

ATLANTA BRAVES: Midway through the season, the Braves hold the best record in the majors, but that shouldn't come as a surprise to anyone. After all, they have four pennants this decade. What should come as a surprise is how they're doing it. Last offseason, they traded away some power in the form of Marquis Grissom and David Justice, but they picked up speed and defense in Kenny Lofton. During the Braves' reign over the world of baseball these last few years, they've been content to let the long ball do the talking. With players like Justice, Fred McGriff and Ryan Klesko, the Braves were good for two or three dingers a game. But now with the addition of Lofton, who is top 3 in the NL in hits and stolen bases, the entire offense looks different. If Lofton is getting on base, then stealing one, all these guys gotta do is hit singles. And that's what they've been doing. McGriff the Crime Dog and Chipper Jones may only have 12 homers between them through May, but they certainly are not slacking in the RBI department.

BONILLA & LOFTON/WILLIAM R. SALLAZ-DUOMO, ALL OTHERS/AP-WIDEWORLD

"This philosophy suits us better than sitting back and waiting to hit the three-run homer," Jones said. "Not only are guys stealing bases, they're hitting behind the runners, taking the extra base. We've never had all those things clicking for us."

SAN FRANCISCO GIANTS: How is San Fran locking down first place in the NL West? Let's not get carried away, 'cause they *could* get caught by the Colorado Rockies. But in the meantime, Dusty Baker is coaxing a career season out of no-name former Met Jeff Kent, who through 48 games is one homer shy of his total for all of last season. He has three grand slams early in the season, a feat accomplished only four times in club history, with the last coming in 1967 when Willie McCovey pulled the hat trick. And he's driven in close to 25% of the team's runs so far.



"His only problem before was being consistent," Baker said. "When he's hot, he's always been one of the hottest players in the league. The question was whether he was mentally stable or mentally tough. When they walk Barry [Bonds], he doesn't overreact. He's put the ball in play and got some clutch hits for us."

They've got another surprise over there, too: J.T. Snow. Snow was brought in during the offseason for offensive reasons and he's done that with the best batting average of all the everyday Giants, but his glove hasn't been bad either. "J.T. is a big plus," said starting pitcher Mark Gardner. "Even if he wasn't hitting the way he's hitting now, he's made up for it with a lot of runs saved at first base. He's a vacuum over there. I can't believe some of the plays he's made. I'm not used to seeing some of the balls he's snagged. That's why I'm late sometimes getting over to first base (on grounders to the right side). Now, every ball hit that way, I'm there." Looks like J.T.'s got everybody stepping up their game. Nothing is more valuable than that.

CLEVELAND INDIANS: If you were in and around Cleveland early in '97, you saw some angry Tribe fans. They felt betrayed. They felt like Albert Belle walked out and left them like some jilted boy or girlfriend. These were the fans that stood by him when the media came crashing down on him, which was often. So, now he's gone and the Indians have replaced him with a player the Atlanta Braves had given up on, David Justice. That's right, the guy that Halle Berry has a restraining order against has resurfaced in Cleveland and is crushing the league. Maybe the American League pitchers should have the restraining order. Justice is among the league leaders in average, home runs, RBIs, slugging and on-base percentage, hits and walks. He's a left-handed batter and he's been crushing left-handed pitching, a near impossible task for most (and to be honest, it's been that way for him up until this year).

"The way I look at it is, how am I supposed to be hitting lefties?" said Justice. "Am I supposed to not be hitting them? I don't even think anything of it. It's just a pitcher out there." That's the attitude that has the Indians at the top of their division and en route to avenge a season that ended a little sooner than they would have liked last year.

Jim Thome, Sandy Alomar and Manny Ramirez aren't trying to let this season go to waste either. The three of them have been coming up with the big hits with runners on base and allowing the Indians to score runs in bunches. See you in the playoffs.

BALTIMORE ORIOLES: If you thought Roberto Alomar was gonna be sidetracked or distracted by the spitting incident last year, you were sadly mistaken. Robbie's been doing it on defense which is what we'd expect. But that's the point. He opened the season by shaking hands with the ump he spit on, John Hirschbeck, and then proceeded to play *his* game. After the game, Hirschbeck relayed the exchange.

"I'm sorry," Alomar said.

"Thanks, now maybe they'll let us both do our jobs," Hirschbeck replied. Many of the fans at Camden Yards applauded in approval. "I'm real happy that it's going to happen so we can get this thing over with," Alomar said before the game.

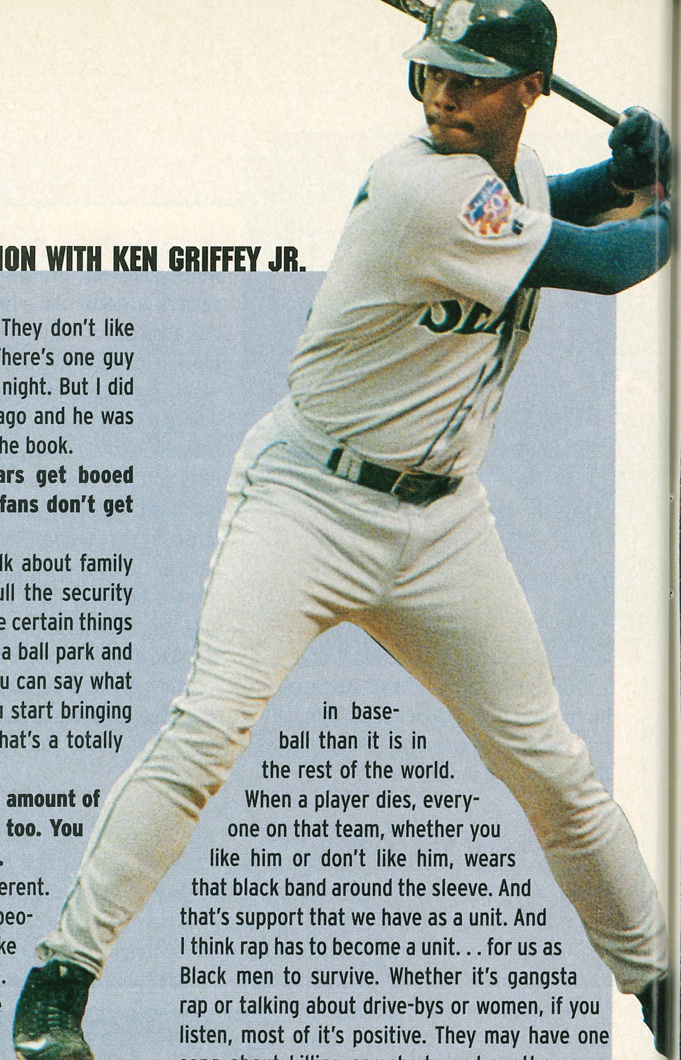
"You know, John wants to put everything that happened behind him," Alomar said. "I personally want to put everything that happened behind me. And I hope that from tonight on, you guys can leave me alone and let me play the game of baseball."

Hirschbeck told reporters as he left the ballpark: "I considered it over long before we came to town, but this makes it final. I hope you will let it go, too. I just wanted to go to Baltimore, do my job and move on."

CONTINUED ON PAGE 150

The Kid.

A CONVERSATION WITH KEN GRIFFEY JR.



Ken Griffey Jr. broke into baseball so young that, even after all these years, he's still considered "The Kid." And this year, like every other, he's stepping up to the plate and effortlessly knocking fastballs and high, hanging curves over the fence. The fans in right and right center are his main targets, but he'll occasionally send one the other way.

This year, much of the spotlight has been taken away from him by his teammate, last year's rookie of the year, Alex Rodriguez. But that doesn't faze him, as a matter of fact, it seems to be helping him. "With a lot of the attention off of me, I can just go out there and play the game of baseball and not have to worry about little mistakes," he said. "I know people aren't watching me as closely as they were."

Even though he is young and Black, Junior has somehow maintained a clean cut image with the media. That's pretty hard to do considering it doesn't take much for them to turn on you. He's always the first one to ask about your family or even tell you about his kids, but he's still a Black man and faces the prejudices and problems that we all face. A few years ago his image was in jeopardy over something ridiculous. Some people in baseball took offense to the fact that Griff was wearing his hat backwards during batting practice and warm-ups. He wasn't showing respect for the game, they were saying. We can't let this hip-hop gangsta stuff permeate our sacred game, they were thinking. But Griffey, the classy guy that he is, let all of that blow over without making angry statements to the press and having his words misunderstood and his image wrongly tainted.

But hey, what's wrong with a little hip-hop culture in and around America's favorite pastime?

Do you hear much hip-hop at the stadiums? I know the NBA has come around and plays some, but baseball is usually slow around anything that has to do with Black people.

In Seattle, I get a chance to tell them what I want played. And a couple of other guys, too. Not so much hardcore rap, but just somethin' with a nice R&B sound. So it's not like you can tell this guy's white or this guy is Black by the music. Hell, naw.

All-Star, home run hitter, whatever, you get booed a lot around the league. In just about every ballpark, you hear it. Why do you think that is?

It's not that they don't like me. They don't like me playing against their team. There's one guy that's out there ringing a bell all night. But I did a book signing a couple of days ago and he was there. He's a big fan. He bought the book.

I guess even the greatest stars get booed and that's cool as long as the fans don't get out of line.

Sometimes you'll have people talk about family members or something. I just pull the security guard to the side. 'Cause there are certain things that's not supposed to happen in a ball park and we, as players, won't tolerate. You can say what you want about me, but once you start bringing wives, moms and kids in there, that's a totally different animal.

I would imagine you have a good amount of fans follow you after the game, too. You know, like groupies or whatever.

We go on tour but it's totally different. We don't have a whole bunch of people hanging out at the hotel like musicians and actors do. Everybody knows where we're staying, but it ain't no big deal.

Tiger Woods is your boy, right?

What did you think of that whole Fuzzy Zoeller incident?

I know Tiger got a lot of criticism for not making a statement right away. People were saying that he should have not necessarily come to Zoeller's defense but made a statement in the next couple of days to let people know where he stood. I look at it like this: a racist apologized. You can either accept it or not.

Why didn't he make a statement?

Tiger was busy those couple of days. I know he was in Atlantic City to open the new All-Star Cafe. Then he flew to Portland for a couple of days. And sometimes that's not on your top priority list to comment on someone who said something about your race.

What records you listening to?

A combination of Tupac and Biggie on minidisc. I had one of my boys tape it for me 'cause, you know, those two artists are not here, and from here on out music is not gonna be the same. Because two labels are missing their biggest artists. And it's tough as a Black man because Black is different in baseball than it is in the rest of the world.

When a player dies, everyone on that team, whether you like him or don't like him, wears that black band around the sleeve. And that's support that we have as a unit. And I think rap has to become a unit. . . for us as Black men to survive. Whether it's gangsta rap or talking about drive-bys or women, if you listen, most of it's positive. They may have one song about killing somebody and another song about raising a son or daughter in the 'hood. And people don't pick up on that unless they really listen to rap music. Look at Tupac. He did a song "Brenda's Got A Baby," "Keep Ya Head Up," "Dear Mama," but he's still known as a guy that talked about messing with Biggie's wife.

Well that's because that's what the media chooses to portray, and if you're not a fan of his music or if you don't listen to it, you just know what you read.

I never met Tupac, but from what I've heard, he was a great guy. I met Biggie once at the studio and I read the paper a couple of weeks later when he was killed and I was like, "Damn, I just seen him."

You thinking about going back in the studio?

Yep! I wanna do a song with Shaq and Deion.

Is that something y'all talked about?

Naw.

Call 'em up.

I am. I just wanna do something fun. Shaq lives next door to me in Orlando and Deion is down there. I respect those guys on and off the field for what they've done.

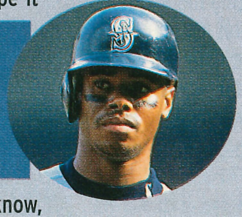
And Tiger lives around there, too.

Yep. Get some golf lessons every now and then.

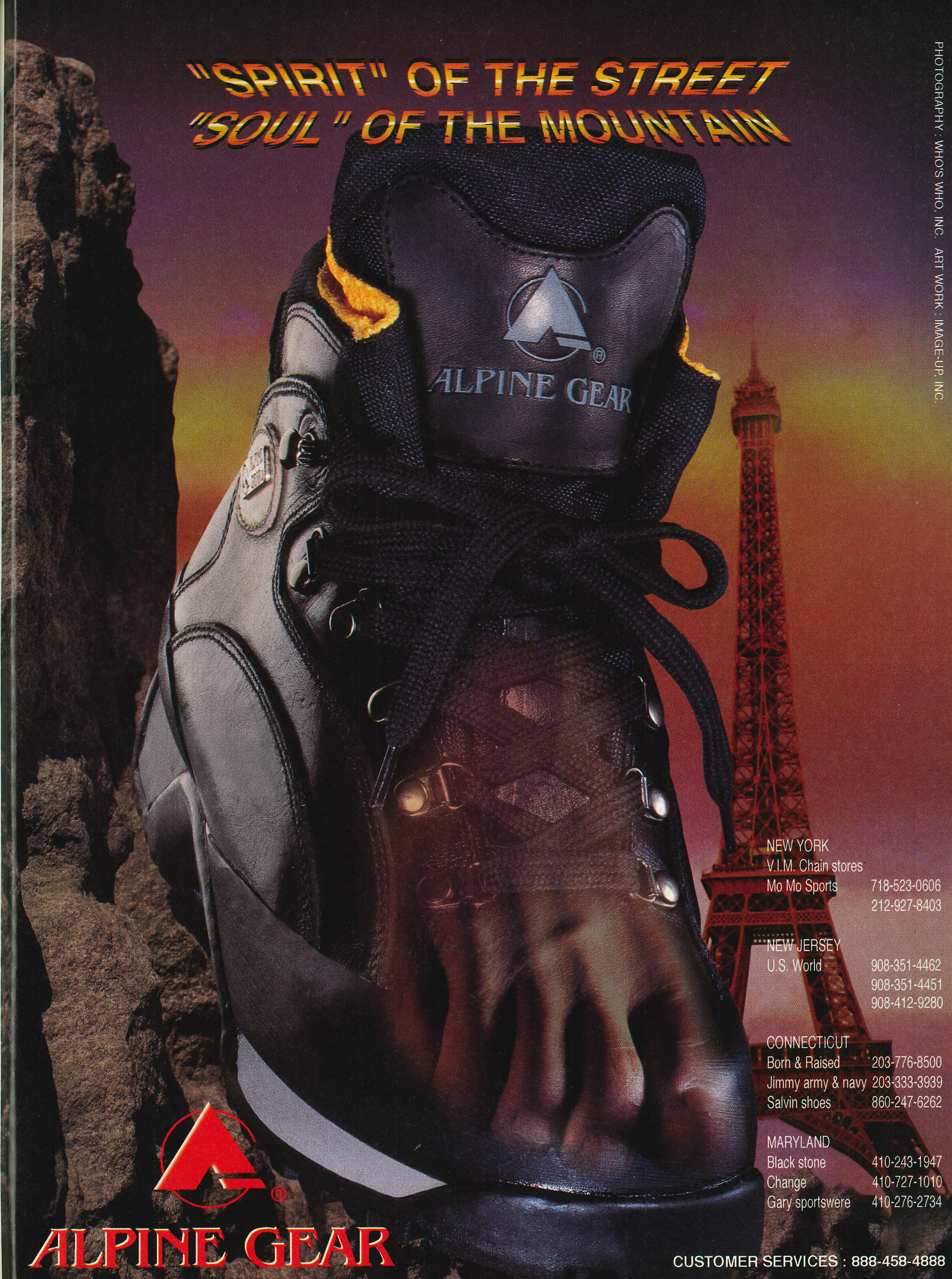
That's a hot neighborhood.

Yeah, we hang out when we can. And with them two, Shaq and Tiger, financially, I'm the low man on the totem pole. **INTERVIEW BY CHRIS WILDER**

> *"[Gangsta rappers] may have one song about killing somebody and another song about raising a son or daughter in the 'hood. And people don't pick up on that unless they really listen to rap music."*



FULL BODY/DARREN CARROLL-DUOMO, HEADSHOT/MITCHELL LAYTON-DUOMO



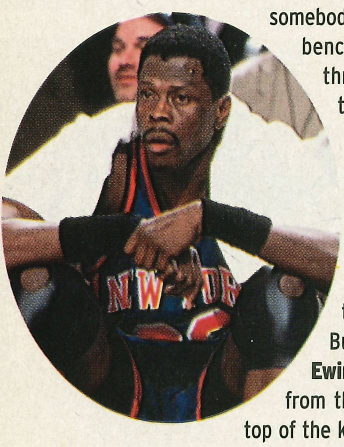
PHOTOGRAPHY : WHO'S WHO, INC. ART WORK : IMAGE-UP, INC.

NEW YORK	
V.I.M. Chain stores	
Mo Mo Sports	718-523-0606 212-927-8403
NEW JERSEY	
U.S. World	908-351-4462 908-351-4451 908-412-9280
CONNECTICUT	
Born & Raised	203-776-8500
Jimmy army & navy	203-333-3939
Salvin shoes	860-247-6262
MARYLAND	
Black stone	410-243-1947
Change	410-727-1010
Gary sportswere	410-276-2734

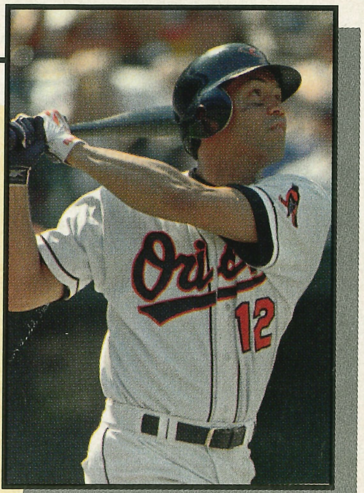
CUSTOMER SERVICES : 888-458-4888

the rap on sports

Wait, wait, wait. Who? Not Marv. Not the voice of the NBA on NBC? I'm afraid it's true. **Marv Albert** has been accused of sodomy and forcing a Virginia woman to perform oral sex after she refused to have sex with Marv and a male friend. Among the evidence were some human bite marks on the woman's back. Now, here's what gets me. I love Marv to death so I wouldn't be mad at the fact that in the days after the accusations, NBC stood by Marv's side and let him call some big NBA playoff games. He went on the air business as usual, without a mention of the week's events. But isn't NBC the same network that washed their hands of **OJ Simpson** at the first sign of trouble? And even after he's been found innocent in a court of law, they've said nothing else about it. Hmmmmn. Hopefully Marv will get out of this one OK. . . • What the Hell happened to the **Knicks**? They found a new way to lose. What happened to **Rod Thorn** and **David Stern**? They found a new way to ruin the game. Their suspension of five Knicks over two crucial playoff games for leaving the bench during a fight, was worse than any blown call by a ref or interference by a fan. Sure, if somebody comes off the bench and starts throwing blows, then by all means suspend him. After all, it isn't hockey where a bloody brawl will get you two minutes in the penalty box. But all **Patrick Ewing** did was walk from the bench to the top of the key to get a better look at the melée that was going on down on the baseline. He wasn't anywhere near the incident, but in the NBA's eyes, that was enough to get him suspended for a game and ultimately his season. Any competitor, Alonzo and the Heat included, wants to play an opponent at full strength. Games 6 and 7 of a playoff series are just too big to suspend players for walking in the opposite direction of a fight.



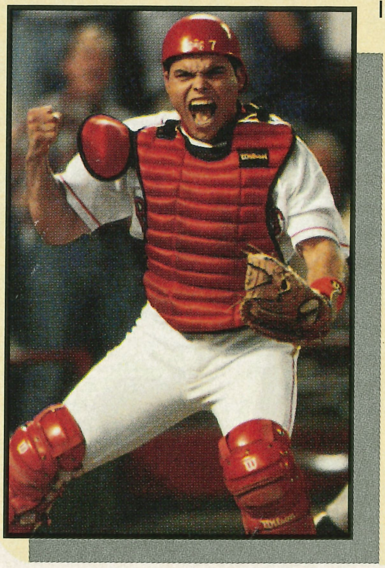
CONTINUED FROM 147



Meanwhile, BJ Surhoff, who didn't spit on anybody last year, is producing as well as Mr. Sideburn Man, Brady Anderson. He may look like he's fixing cars in Wisconsin somewhere, but in actuality, Brady's a league leader in batting average and on-base percentage. And he leads the Birds in runs scored. The O's seem to have gotten over their Yankee curse, too. Last year they couldn't beat the Yanks all season and then when the playoffs started, if they weren't getting outslugged by the Yanks, little kids in the outfield were snatching balls away from the outfielders. But in '97 they swept New York in their first two meetings and seemingly have first place locked down.

TEXAS RANGERS: You're not gonna steal a game from the Rangers. Not as long as they have Ivan "Pudge" Rodriguez. There are some teams around the league that get a single here, stolen base there and parlay that kinda stuff into runs. But when those teams come to Texas all that stuff is dead. Pudge won't let you steal on him. It's like you're stealing something out of his house or something and he's pulling out his gun and shooting you down. Only in this case the gun is his right arm and the "bullet" gets down to second base faster than almost all of the runners that try him.

Then Pudge'll flip it and do damage with the bat. He hasn't hit many dingers so far this year, but he'll get hot. In the meantime he leads his team in doubles and although this isn't a stat, clutch hits. In other words, he'll advance a runner when you need it.



Ivan is a free agent at the end of this year. He wants to stay in Texas and is letting his play show his worth. He had the best season of his career last year and is on pace to do better in '97.

He's getting help from former National Leaguer Will Clark, who was batting close to .350 as late as the end of May. And after Rodriguez has slowed down all movement on the basepaths for the opponent, here comes World Series MVP John Wetteland. Since coming over from the Yankees, the first man to get the save in all four World Series victories has a bunch this year. He's their main closer and has something like a 2-1 strikeout to base on balls ratio.

The Rangers made the playoffs last year and were disappointed with their performance against the eventual World Champion Yankees. They got the Yanks closer and feel like they can get there this year.

Honorable Mention
(or Good Players on Bad Teams):

Albert Belle **(WHITE SOX)** - having a career season and not one run-in with the press
Royce Clayton **(CARDINALS)** - gets on base and gets around the basepaths
Joey Cora **(MARINERS)** - hitting the leather off the ball these days
Andres Galarraga **(ROCKIES)** - carries a big bat and puts the ball in play
Tino Martinez **(YANKEES)** - right there with Griffey when it comes to homers
Deion Sanders **(REDS)** - blowing away the league in the stolen base category
Curt Schilling **(PHILLIES)** - goes deep into the game and gets a lot of decisions

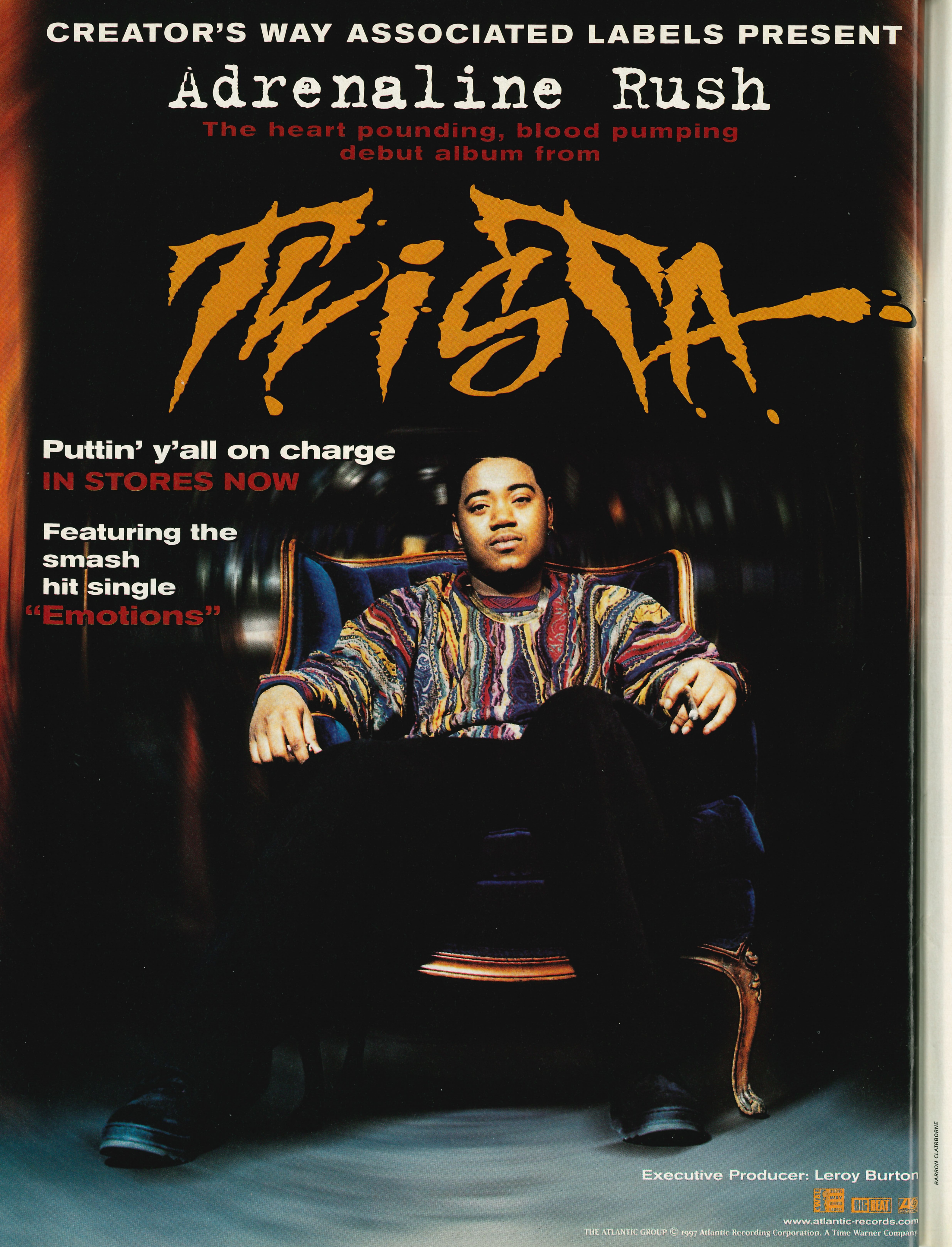
MARV ALBERT/DARREN CARROLL-DUOMO, PATRICK EWING/AL TIELEMANS-DUOMO, ROBERTO ALOMAR & IVAN RODRIGUEZ/AP-WIDEWORLD

Missing pp. 151 – 152

IUM IS IN EFFECT
NTS THEIR FIRST RELEASES
KRAYZIE BONE & LAYZIE BONE

Poetic Hustla'z
TRIALS AND TRIBULATIONS
PRODUCED BY: KRAYZIE BONE
coming this September

soon:
d Shift



CREATOR'S WAY ASSOCIATED LABELS PRESENT

Adrenaline Rush

The heart pounding, blood pumping debut album from

TWISTA

Puttin' y'all on charge

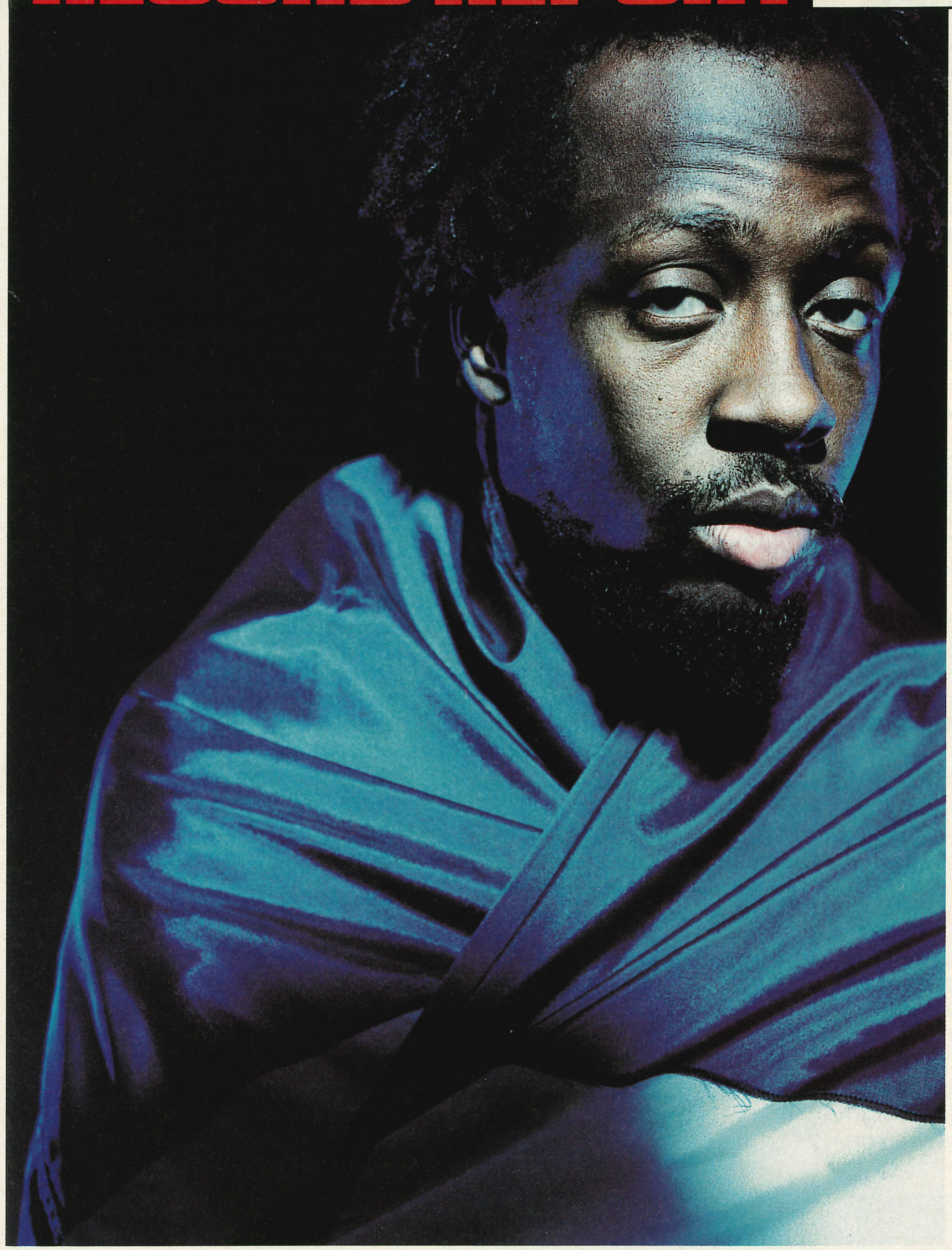
IN STORES NOW

Featuring the smash hit single "Emotions"

Executive Producer: Leroy Burton

www.atlantic-records.com

THE ATLANTIC GROUP © 1997 Atlantic Recording Corporation. A Time Warner Company



BARRON CLAIBORNE

WYCLEF JEAN

Carnival
Ruffhouse/Columbia
Production: R.C.E., Salaam Remi

🎤🎤🎤🎤 **If you ever ask** Fugees' leader Wyclef Jean about his first album, *Blunted On Reality*, he'll tell you it was actually a demo, if you will, and no true indication of the talent that he or his bandmates, Lauryn Hill and Pras, possessed. To the surprise of many, their following collection, *The Score*, proved him right. Reaching *Thriller*-like proportions, this album blew the competition away and brought this group superstar acclaim. While it was the tactical remakes of Roberta Flack's "Killing Me Softly" and Bob Marley's "No Woman No Cry" that helped them reach new audiences and further their international appeal, this group went pop without selling out. Who would think that after all this success, the best was yet to come?

It seems like the Refugee Camp can do no wrong as Wyclef Jean has released a "solo" joint that some heads won't grasp, but yet is one of the most daring releases in hip-hop history. *Carnival* is an alliance between mother Africa, Rap (in English *and* Creole), and its multi-cultural sisters: Guaracha, Calypso, Reggae, Classical and Disco music. Whether it's opera basslines or breakbeats as his musical backdrop, Wyclef sounds equally comfortable and effortlessly able to fuse his wide range of musical influences into the context of hip-hop music. Here at the *Carnival*, experimentation is a must.

On "Gone Till November," an ode to out-of-state hustlers, he adopts the New York Philharmonic Orchestra for a string section that gives the track an ethereal vibe; on "Mona Lisa," the Neville Brothers guest-star on Clef's eloquent tale of a lost love; and "Apocalypse," arguably the strongest track found on the album, is a surreal tale of urban warfare, bedded by a blazing soprano loop and fiery lyrics. You can't help but root for the proverbial underdog as he growls: "Surprise, hey, I'm back with lightning and thunder/ I heard you oversaying I'm a one hit wonder/ You done with summer, winter, Refugees to infinity/ When I'm done collect royalties from record companies/ Clouds get darker, sun's getting nearer/ I turn an atheist to a God fearing believer."

Convincingly, Wyclef Jean is able to bridge cultural gaps with his remake of "Guantanamera," a popular Latin folk song that has been recorded by hundreds of artists, including Cuban singer Celia Cruz, who appears here and storms in Spanish, "*Y antes de morirme quiero/ Echar mis versos del alma*" (translation: And before I die, I want to vent the verses of my heart). Also adding a lady's touch is Lauryn Hill, whose last verse about a Cuban/Mexican who rose from Spanish Harlem delivers the perfect touch. Fittingly, L Boogie maintains a low profile on *Carnival*, allowing Clef and the other Refugee Camp All-Stars to shine. This should finally put to bed all talk that she's the only one in her crew worth checking for.

Although some doubters may be initially taken

---

5 A HIP-HOP CLASSIC **4.5** SUPERIOR **4** SLAMMIN'—DEFINITE SATISFACTION **3.5** DOPE **3** GOOD, WORTH CHECKING OUT **2.5** AVERAGE **2** NEEDS WORK **1** TOTALLY WACK aback by this album's jovial, Bee Gees-looped first single, "We Trying To Stay Alive," the message underneath this bouncy number is clear within the context of the album: the world is a dangerous place. Undoubtedly, the recent passing of his cousin has left Wyclef pondering his own existence in this world, which is probably one of the main reasons why fame has not gone to his head. Clef sees the big picture. He knows that although he's living comfortably now, ultimately nobody's immune to the violence that exists in this world. More effective in conveying the serious overtones of this album are "Street Jeopardy," (featuring an eye-popping guest spot by Forte); the eerily melodic "Bubble Goose;" and "Gun Powder," on which Jean fully reaches his Bob Marley inspirations.

Solidifying his international appeal, Jean dangerously crosses the traditional barriers of hip-hop long-players with his inclusion of Creole tracks that are already chart-toppers in Haiti. These Pan-African salutes to his heritage include "Sang Fezi," Clef's spin on police relations in Flatbush and his homeland, and the redemption song "Yele," a call for Haiti's overwhelming poor to succeed: "If you have ears, listen/ If you have a mouth, speak/ If not your country will sink like a boat full of refugees." *Que viva la revolucíon.*

RAQUEL CEPEDA

ANT BANKS

Big Thangs
Priority
Production: artist

Ant Banks is a name that's been absent from the hip-hop scene for a short time, but has definitely not been forgotten. After making a name for himself by supplying beats for Too $hort, Banks released a few solo albums in his time which never reached the heights of his peers. Now, in 1997, he aims to step to the forefront by staying behind the boards on *Big Thangs*, a self-produced compilation album featuring some of rap's biggest names.

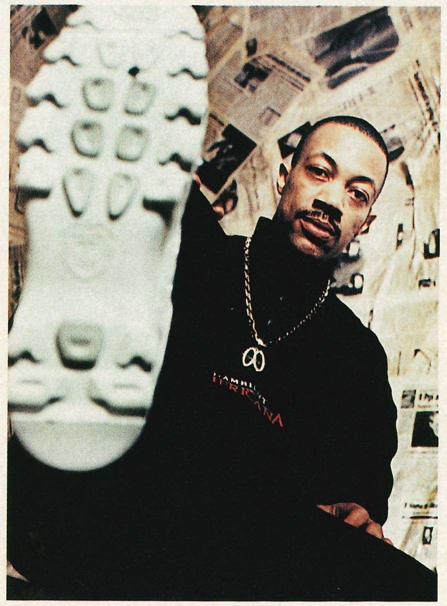
The title track features Westside gangster Ice Cube and Banks' longtime pimp-player/partner $hort Dog coalescing together like two large ghetto corporations on a pimping merger. On this smooth track laced with bass, Cube sprinkles some game on the young macks out there: "You wanna know how we keep these hoes in check/ keep their pockets broke and panties soaking wet." OK.

The Bay Area/LA tag-teams continue with Mack Dime and 40 Water's "Can't Stop," on which Mack 10 and E-40 flex charismatic chemistry. "If you can't beat this, then join us," 40 Fonzerelli advises playa hatas in his own special way. Another 510/213 collaboration is also worth peeping: "West Ridin' " has King T and Spice-1 doing a lot of pro-California bragging and boasting in spectacular fashion.

Other winning combinations include J-Dubb and Westside Connection's WC kicking it from a G's perspective on the slick "Hard Knox," and "4 Tha Hustlers," a posse cut featuring 2Pac, MC Breed and once again, Too $hort.

While this album is solid throughout, sometimes Banks' crisp, rough-edged beats overshadow the MCs, as the lyrics take a back seat to car-audio busting grooves. Nonetheless, as a complete package, *Big Thangs* is one of the tightest gangsta compilations you can ever get your hands on.

RAYMOND CUNNINGHAM



DJ POOH

Bad Newz Travels Fast
Big Beat
Production: artist

Yes, indeed, the summer is finally here! During times like these, one can't help but take on the breezy, nonchalant attitude reflected in the classic groove-laden, synth-in-your-face hip-hop that DJ Pooh helped to create over the years and, judging from his latest, *Bad Newz Travels Fast*, is still a master of.

Aiming to inject his jovial brand of P-Funk to the world, this compilation follows the lead of his work on Snoop Doggy Dogg's *Doggfather*, minus the superstar rap talents that someone like Ant Banks has assembled. Cuts such as Threat and the Gap Band's Charlie Wilson's "Get Off," and the LBC Crew's' "Smoke 2 Dat" follow the upbeat gangsta-funk party anthem formula to a tee. A phat keyboard-driven re-working of a familiar riff (in both cases, Parliament's "Underwater Boogie") combines with a tightly-wound bassline and a catchy chorus.

But the album's real highlights are the three songs that feature Mr. Grimm. His smooth, rapid-fire flow meshes the best with Pooh's liquid production aesthetic on the album's high-point, "Grow Room." Here Grimm presents a how-to guide for growing the hydroponic at home: "With a little love and devotion/ I could make the cover of *High Times*/ I hope I don't get busted and have to pay some fines/ For having a secret garden like Barry White/ I must remember to keep my lips sealed tight."

Unfortunately, Mr. Grimm's appearances are more the exception than the rule. *Bad Newz Travels Fast*'s biggest drawback is the hit-or-miss lyrical quality of MCs like Threat, who appear on numerous cuts. While a true G-funk enthusiast might not be disappointed, Pooh's compilation's complications are at times too overpowering to overcome.

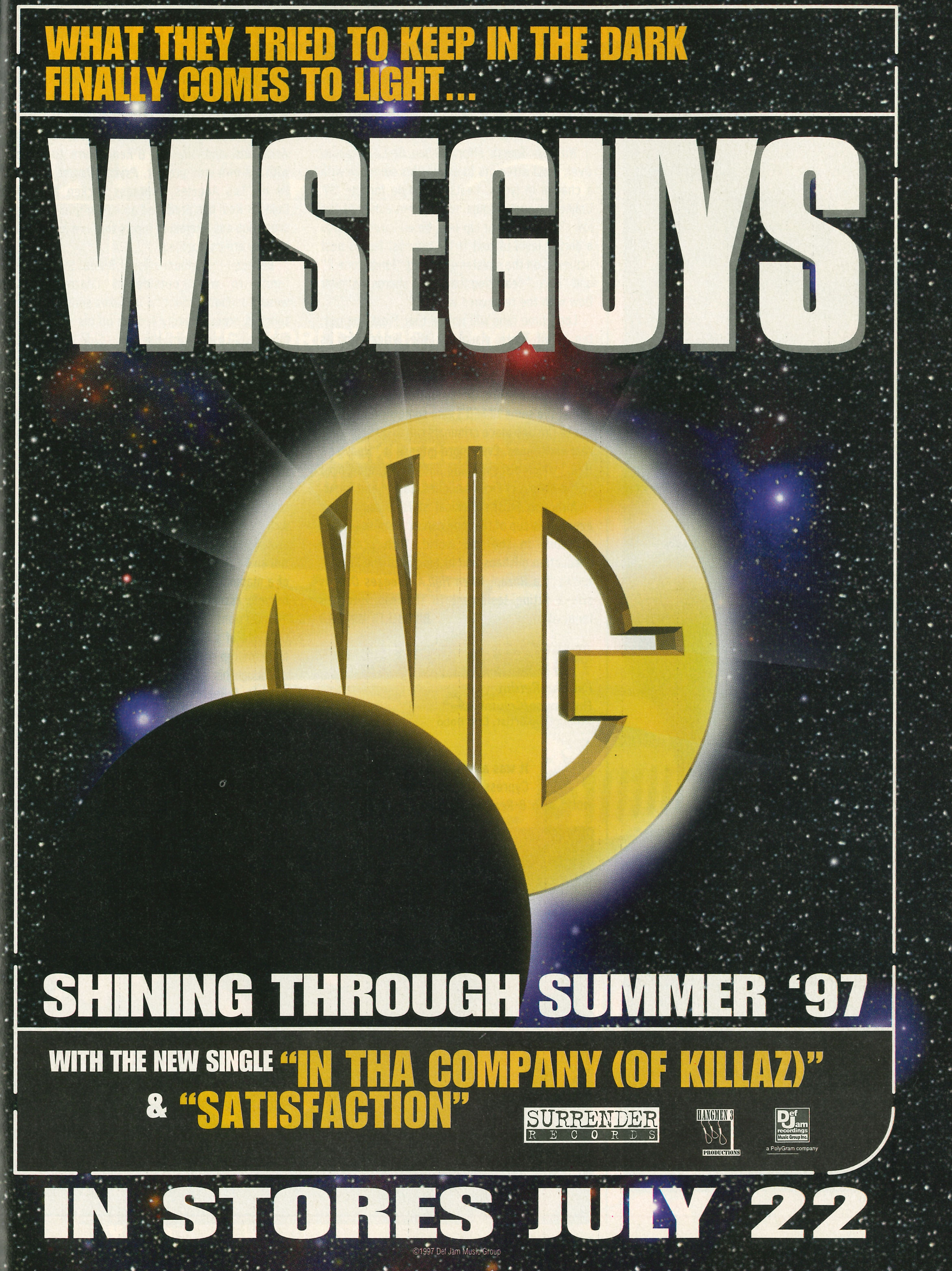
DUANE HARRIOTT

FROST

When HellA. Freezes Over
Ruthless/Relativity
Production: artist, Julio G., Fredwreck Nassar, Baby Beesh, others

Depending on where you live, when you think of Latin rap acts that have made a name for themselves, Frost might not be the first name that pops out your mouth. But

ANT BANKS/WILLIAM HAMES-PRIORITY RECORDS


WHAT THEY TRIED TO KEEP IN THE DARK FINALLY COMES TO LIGHT...
WISEGUYS
WG
SHINING THROUGH SUMMER '97
WITH THE NEW SINGLE "IN THA COMPANY (OF KILLAZ)"
& "SATISFACTION"
SURRENDER RECORDS
HANGMEN 3 PRODUCTIONS
Def Jam recordings
a PolyGram company
IN STORES JULY 22
©1997 Def Jam Music Group

five crown
714-955-1016

when it comes to consistency, if you look at the stats no one can touch him. This former "Kid" has been on the forefront of West Coast and Latino hip-hop for a decade plus, with his almost legendary slow flow and laid-back appeal.

With his fourth effort, *When Hell.A. Freezes Over*, Frost attempts to expand his audience with a change in lyrics, beats and style for the '97. Unlike his past albums, which were aimed at the low rider section of hip-hop, he elevates towards a darker level of text in his rhymes. This is best achieved on the sinister sounding "Tombstone 2" and "Loco," featuring Ice T, who shares a similar flow with the renowned vato.

Long time fans will notice that Frost has gotten a bit more visual on the lyrical tip, as evidenced on "Mexican Border." This desperado-esque track will give the listener visions of the rapper walking through the wastelands of Mexico, and at the same time it's also somewhat of a tribute to the one place criminals run to during those real hard times. Even more intense is "Heaven & Hell," which discusses life and makes references to the deaths of Frost's homies, Eazy E and Tupac.

Although Frost's musical style is surely not everyone's cup of tea, one cannot dismiss his significance in the rap world. With scattered production mishaps and lacking a hit the likes of 1989's "La Raza," *When Hell.A. Freezes Over* is still a fitting testament to this rap veteran's longevity. **RIGOBERTO MORALES**

PSYCHO REALM

Psycho Realm
Ruffhouse/Columbia
Production: artist, Eric Bobo

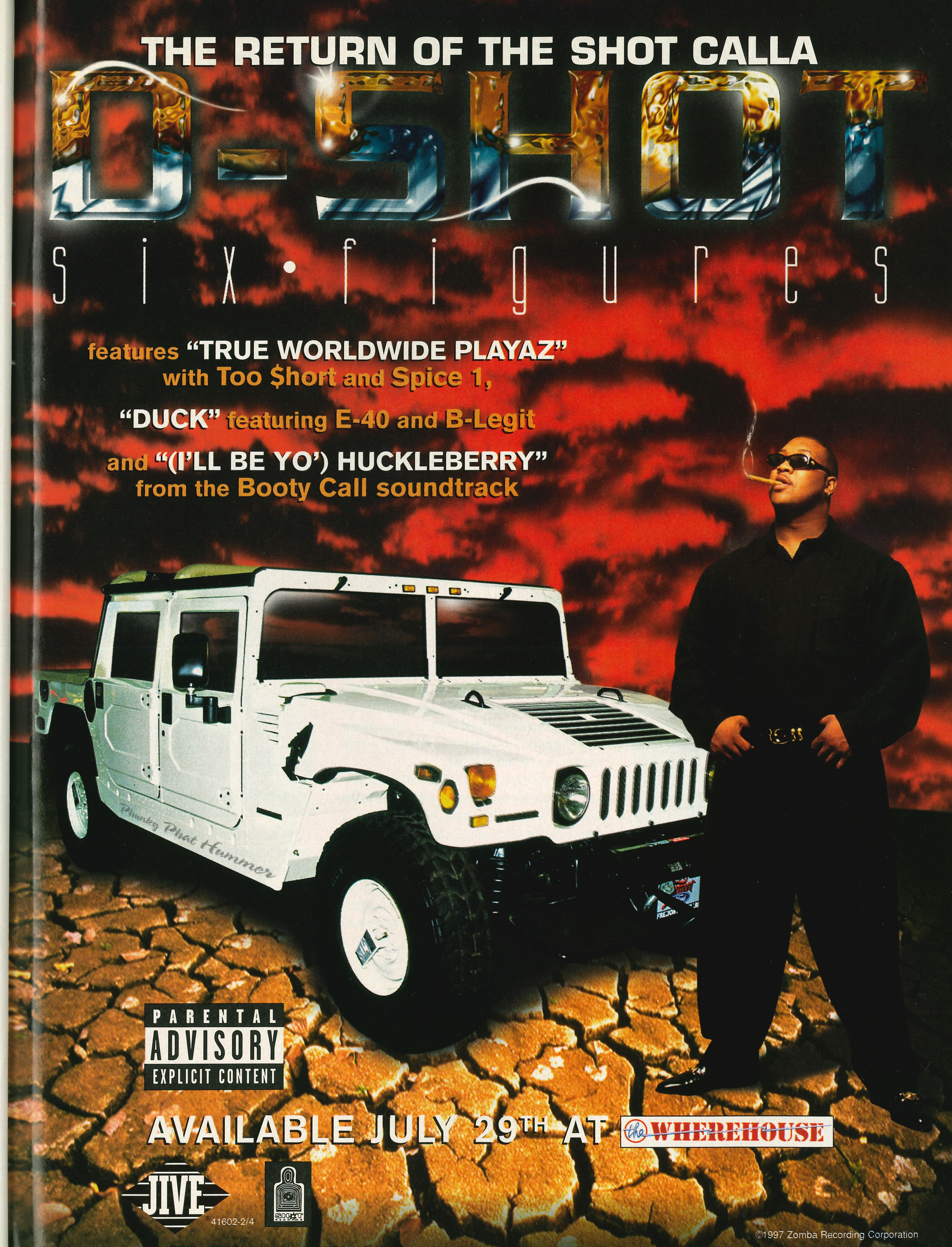
It was about six long years ago when Cypress Hill shook-up the hip-hop world with B-Real and Sen Dog's blunted lyrics and DJ Muggs' dustedly warped beats. Now in 1997, the fellas have branched out and I don't mean just Sen Dog's sudden departure from the group. Early this spring, Muggs delivered the sonically pleasing *Muggs Presents...The Soul Assassins*, and now it's B-Real's turn to come with his own side-project, *Psycho Realm*. Joined by his Los Angeles comrades Jacken and Mr. Duke, B-Real has produced an album that creates scenarios and examines topics that are as unique as they are compelling.

Because this album affords B-Real the opportunity to work outside of Cypress Hill's weed-dominated identity, it makes sense that he touches ground barely broken on his old band's albums. "Love from the Sick Side" is about women and examines how the bitter parts of a relationship "can break the strongest man down to his very last compound;" while the outro for the organ-heavy "R.U. Experienced" is a reading from the most famous passage of Shakespeare's *Hamlet*. Mentioning the Bard on the track is cool, but reciting some of his work with skill on wax is an impressive feat.

While other rappers claim that they are the sick lunatic roaming the streets, Psycho Realm switches the perspective when they play the victim and ask what you see when looking in the eye of a madman on "Temporary Insanity." They also bravely assume the role of the drug addict on "Confessions Of A Drug Addict," showing the darkside of a lifestyle that is usually glamorized by many rap records.

Though his partners often prove to be worthy lyricists, B-Real is undoubtedly the anchor of this union. The fact that his flow sounds more relaxed and his lyrics possess more polish, unfortunately allows him to eclipse the work of Jacken and Mr. Duke, which creates an imbalance and detracts from the overall enjoyment of a substantial first outing. **SOREN BAKER**

PSYCHO REALM/STEVE ORIOL


THE RETURN OF THE SHOT CALLA
D-SHOT
six • figures
features "TRUE WORLDWIDE PLAYAZ" with Too $hort and Spice 1,
"DUCK" featuring E-40 and B-Legit
and "(I'LL BE YO') HUCKLEBERRY" from the Booty Call soundtrack
Plumby Phat Hummer
PARENTAL ADVISORY EXPLICIT CONTENT
AVAILABLE JULY 29TH AT the WHEREHOUSE
JIVE
41602-2/4
©1997 Zomba Recording Corporation

LATYRX: THE ALBUM
Blowing Up Now
Latyrx: [La-teer-iks]
is Lateef and Lyrics Born

LATYRX THE ALBUM

Latyrx, baby. Haven't you heard?

Compel yourself to open your ears to the depths of Latyrx... you'll be in awe of the gems...
Rap Pages

Lateef and Lyrics Born excel in bringing new stilos to hip-hop music.
Vibe

Every so often a hip-hop record comes along that everyone should have. Latyrx is that album for 1997.
Trace

(They reflect) the enduring spirit of hip-hop.
Rolling Stone

REQUEST THE VIDEO
"Balcony Beach"/"Say That"
BOX # 797

ep
The Muzapper's Mixes EP
IN STORES
AUGUST

solesides
For the latest info check out
http://www.massive.com/solesides
For inquiries on sales, call NGA at
415.259.7780 or fax 415.259.7782

MIA X

Unladylike
No Limit
Production: KLC, Craig B., Mo B. Dick, Odell

First they watched and learned, but it wasn't too long before the true hustlin' spirit of the South awakened and the rest of the music industry felt its wrath. While some labels have been doing their thing consistently, no one recently has been running shit like Master P's No Limit Records. While you're probably already chomping on your popcorn and enjoying his flick *I'm Bout It*, P is bringing the one thing that is missing from the South's ascension to the top: female representation on the microphone.

Filling the void comes Mia X, arguably the first lady of the South who represents the new wave of female rappers. With a touch of Foxy Brown/Lil' Kim sexual femme fatale charm and a twist of southern street smarts, her debut, *Unladylike*, is as refreshing as taking a cold shower on a hot summer day.

Not allowing the appeal of her music to be limited, this No Limit soldier shows a lot of love to the East. Her single, "The Party Don't Stop," is a bizarre collaboration with Fox Boogie and the Ice Cream Man that surprisingly works. Even more ambitious is her remake of Salt 'N Pepa's classic "I'll Take Your Man," which pays homage to the female pioneers and features clever lyrical twists.

Undoubtedly, Mama Mia is nasty on the microphone as she proves by holding her own with Mystikal on "Who Got The Clout," but it's this big mama's soft side that embodies the second half of this album. X waxes eloquently on topics that have quite a deal of seriousness behind them, like her tribute to her children, "Mommie's Angels," and her ode to single motherhood, "I Don't Know Why."

Clocking in at a good eighty minutes, the album's material can tend to be a bit redundant, but it's hard to knock this auspicious debut. Joining the ranks of her contemporaries' releases, *Ill Na Na* and *Hardcore*, *Unladylike* is sure to bring Mia X much-deserved props.

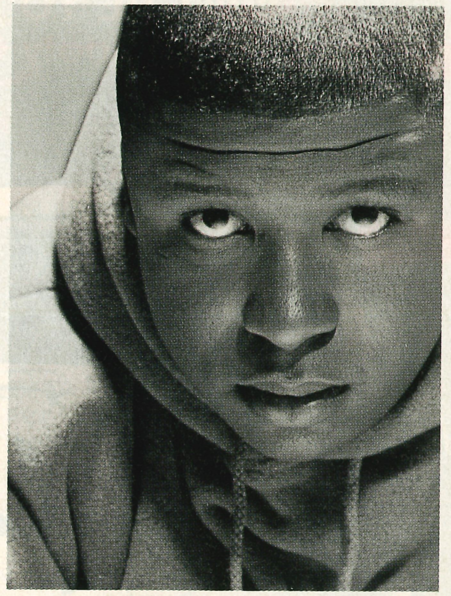
MIGUEL BURKE

GOOCH

A Lot On It
Geffen
Production: Sir Jinx

Coming straight outta Cali, a land known for producing gritty, reality-based rap music, is Inglewood's own big balling and shot-calling Gooch. Like his neighbor Mack 10, Gooch has enough bravado and testosterone-filled tracks to share with the world, and he drops it all on his debut LP, *A Lot On It*, with lackluster results.

What's good about this album is Gooch's rapid-fire narrative style made famous by his friend and mentor Kool G Rap, who drops some wicked lyrics on the eerie, Dre-inspired "Fifty Ways." When he combines his rapid fire narrative flow with clever rhymes such as the ones found on "Black Wednesday" and "Night Life," Gooch comes off so lovely that even the most die-hard skeptic has to acknowledge that fact.



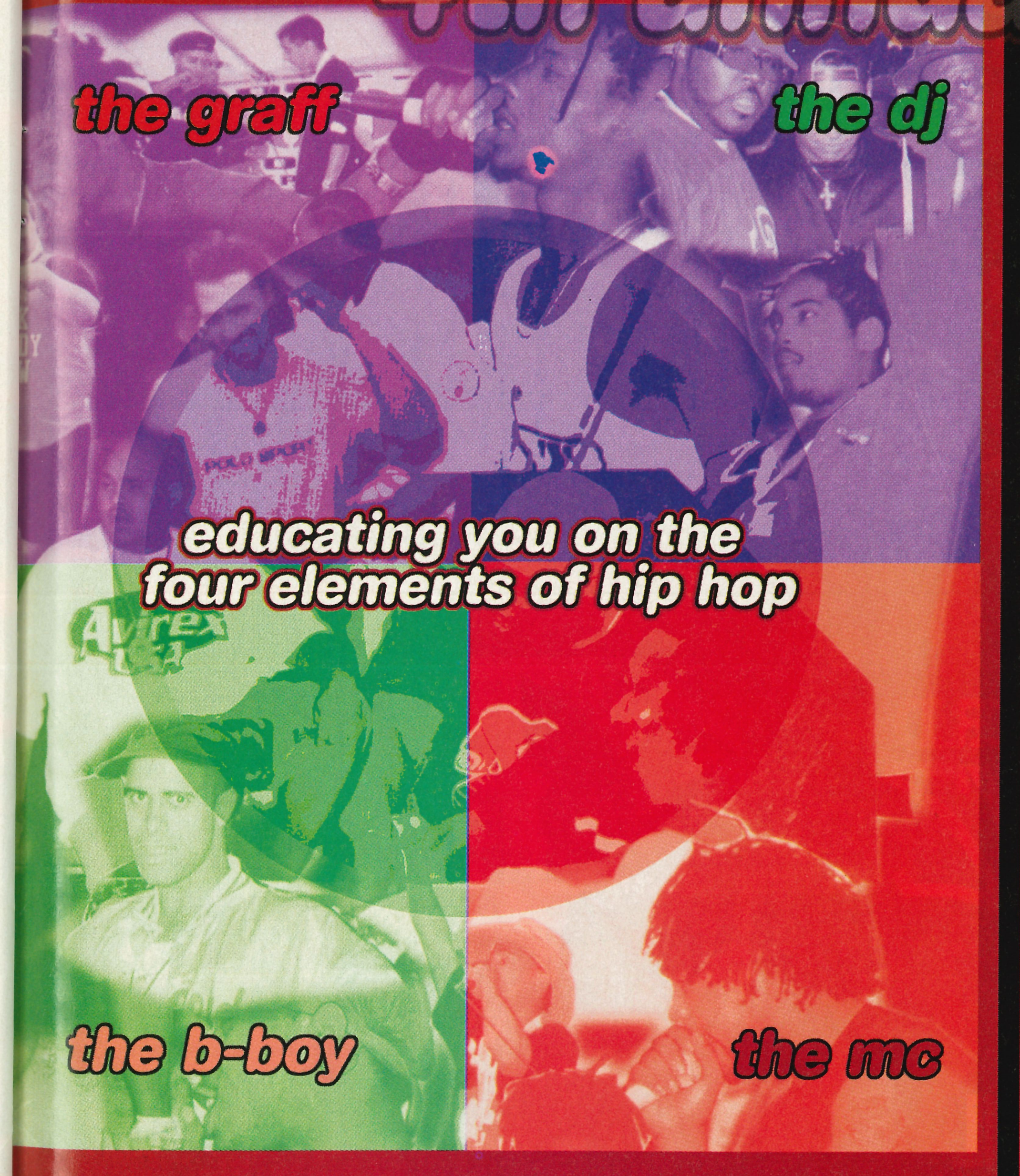
His production is also a definite plus. The man behind the boards, Sir Jinx, has hooked Gooch up with some tight-ass beats, lacing his pimped-out flow with a bubbling mixture of instrumental interpolations of classic R&B, layered over funky guitar and piano riffs. No, it's not the grooves that are *A Lot On It*'s biggest obstacle.

The problem is the album is all over the place thematically. One minute Gooch is the pimp/player exploiting women for their bodies and money ("Sponsorin' Hoez" and "Keep It On The Down Low"); later he's rapping with all the sentiments he can muster about being a responsible father and a mate. I'm sure Gooch may have meant well when he recorded the heart-rendering "Where I've Been" and "Come Back To Me," but after hearing him talk about pimping women and referring to the guest-appearing Ike Turner like he's some kinda homeless hero, the few positive songs on the LP don't make up for the tasteless ones.

CHARLIE R. BRAXTON

MIA X/NO LIMIT, GOOCH/KEN HOLLIS

hoodstock '97
hip hop music seminar
4th annual


the graff
the dj
educating you on the four elements of hip hop
the b-boy
the mc

October 9-12th
Columbus Day
Weekend

Miami, Florida

Register Early!

Early Registration
Ends August 1st

Call (305) 751-2058
For Registration
& Sponsorship
Information

For Additional Info
Visit Us At
www.hoodstock.com

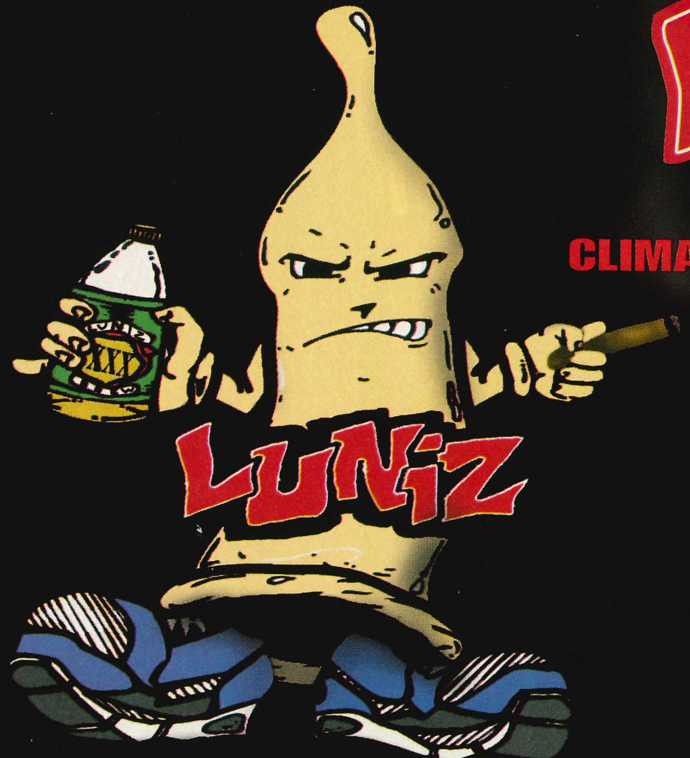
Or Write To:
P.O. Box 370188
Miami, FL 33137-0188

Hip Hop
For World Peace!

the only southeastern hip hop music seminar
hoodstock '97
presented by
K.O.P. Management

BOOT CAMP
CYBERTEK
COLUMBIA
ARISTA
THE BLACKOUT
Columbia's Black Music Division
SHABAZZ BROTHERS URBANWEAR
RAW records
F
Tribal STREETWEAR
R&R Entertainment
ZULU NATION
enyce
CHARACTER
R RELATIVITY
PAYDAY
PENALTY RECORDINGS
GTC MOB
DUCK DOWN RECORDS
SLIP-N-SLIDE
AWESOME 2
20TH
HIP-HOP ELEMENTS

LUNIZ



CLIMAXING TO THEIR NEXT ALBUM.

CUMMIN' SOON.

NOO TRYBE

©1997 Noo Trybe Records, Inc.

5 WARD BOYZ

USUAL SUSPECTS

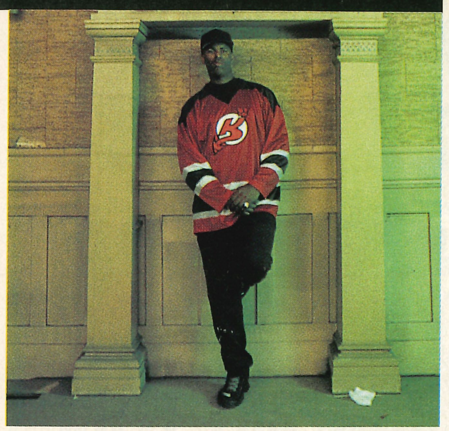
COMING AUGUST '97.

RAP-A-LOT RECORDS

CIRCLE MANAGEMENT

UNDERGROUND RECORDS

©1997 Rap-A-Lot Records, Inc. Distributed by Noo Trybe Records, Inc.



MR. KING GEORGE

Tru Player
Wrap Records
Production: Anthony "AK" Walker and DJ Swoll

Check the scenario: a brother was born down South, let's say in the 3rd Ward of New Orleans, Louisiana. Later, he journeys with a friend to Richmond, California. Noticing the success of Bay Area legends Too $hort and Richie Rich, he decides to pursue a rap career and release underground rap tapes on his own independent label. The first release, *TRU, The Real Untouchables,* would eventually be defined as an underground classic.

A few setbacks led him to do time in the joint, which left his friend and fellow group member to handle all business matters. Because of some financial complications and questions of integrity, the two parties severed ties. By now, it shouldn't take a genius to figure out that one of the two parties involved was Master P, who has propelled the independent No Limit label to towering plateaus; but the other party involved might not be that familiar to you.

His name is Mr. King George, and lately he's been doing his best to try to match the success of his former partner. After releasing a solo album last year, *Life Of A Kingpin,* as well as a compilation entitled *Mr. King George Presents: Playas And Hustlas,* he's back with new distribution and a sophomore effort, *Tru Player.* While this album has occasional moments of promise (the positive "West Coast-East Coast Makin' G's" and the poignant "My Message"), its faults stick out like a sore thumb.

Musically, *Tru Player* is comprised of too many amateurish, shabby, recycled tracks that just don't work. The corny R&B overtones of songs like "When People Die," "One In A Million" and "Check Game," make things unbearably uncomfortable, while George's lyrics don't help matters either. His coarse voice cuts through his fluffy tracks like a razor, and his elementary rhymes are hard to be taken seriously.

It will be interesting to see what George's core following makes of *Tru Player.* Maybe this King needs to be dethroned? **WESLEY K. MARSHALL**

MR. KING GEORGE/KEBA KONTE. COMRADS/JOHNNY BUZZERIO

COMRADS

Comrads
Street Life
Production: artist, Ant Banks, Big Jess, Binky, others

After listening to Mack One-O's new group's self-titled debut album, *Comrads,* it is evident that group members Gangsta and K Mac have talent and, yes, you guessed it, they're on some gangsta shit. Kicking more of those tales from the 'hood that you've come to expect, as evidenced by self-explanatory titles like "Game Recognize Game" and "Playa Hata," the main thing that gives this album appeal is their sometimes meticulous detail on describing the ordinary.

Although lacking the charisma of their mentor, the group benefits lovely from a special appearance of the entire Westside Connection. "Westside Connect O.G.'s" is a powerful posse cut with Mack 10, Ice Cube and WC all lending their young apprentices a helping hand. With a twisted interpolation of the hook to BDP's "Stop The Violence" serving as its hook, undeniably this is the album's best track. Everyone on it comes off tighter than the pants Prince used to wear with his ass hangin' out.

Nevertheless, there are two sides to every coin and one dope song does not make a phat album. Though one can tell that the Comrads have paid their dues and are true inner-city griots of the streets of LA, generic songs like the N.W.A-inspired "Bitch Made Niggas" do absolutely nothing to take gangsta rap to the next level and are painfully redundant.

While Mack 10's presence is felt throughout, his guiding light can't blind us to this record's conceptual faults. When the solid production tapers off on tracks like "Big Ballers," the Comrads noticeably stumble. Next time, the Comrads are gonna have to put more time in the lab, if they hope to one day collect platinum plaques with their famous friends. **MIGUEL BURKE**

RAP DISTRIBUTION
"WE'RE 'BOUT IT"
NATIONAL
REGIONAL
major chains, one stops, & retail
PRESSING
ARTWORK
POSTERS
FLATS
1-800-346-0723
SELECT-O-HITS
1981 FLETCHER CREEK CR.
MEMPHIS, TN 38133
CONTACTS: JOHN PHILLIPS
JOHN "J-DAWG" SHAW
JAMES ALEXANDER
SOH DISTRIBUTORS NETWORK
SELECT-O-HITS

Call now to receive
our latest catalog!

UPSTAIRS RECORDS™

140 58th St., Suite 6W Dept. F897
Brooklyn, NY 11220-2521
Out of USA (718) 567-3333
Fax (718) 567-2310

American Express Cards · Discover Novus · VISA · MasterCard · FedEx · U.P.S.

CALL US TOLL FREE (800) 4-UPSTAIRS
487-7824

PACKAGES

New & Improved!! STARTER PACKAGE •2 Gemini XL-BD10 Turntables with Cartridges and Needles •1 Gemini PMX-7 "Trickmaster" Mixer •1 Mic •1 Headphone •2 DJ Slipmats $299.95

New & Improved!! SCRATCH PACKAGE •2 Gemini XL-BD40 Turntables w/Cartridges/Needles •1 MTX MX-35 Scratch Mixer •1 Microphone •1 Headphone •2 DJ Slipmats $499.95

INTERMEDIATE PACKAGE •2 Gemini XL-DD50 IV Turntables •2 Stanton 500AL Cartridges/Needles •1 MTX MX-750 Mixer •1 CAD 22 Mic •1 Stanton ST-PRO Headphones •2 Upstairs Records Slipmats $699.95

PROFESSIONAL PACKAGE •2 Gemini XL-1800Q IV Turntables •2 Ortofon OM PRO Cartridges/needles •1 Gemini PS-727 Platinum Series Mixer •1 CAD 22 Mic •1 Stanton ST-PRO Headphones •2 Upstairs Records Slipmats $899.95

Technics PACKAGE •2 Technics SL-1200 MK2 Turntables •2 Stanton Trackmaster AL-1 Cartridges •1 MTX MX-35 Scratchmaster Mixer •1 CAD 22 Mic •1 Stanton ST-PRO Headphones •2 Upstairs Records Slipmats CALL

MIXERS

GLi GLX-4000 2 channel scratch-master mixer with inputs for 2 lines, 2 phonos and 1 mic. Individual 3-band EQ for each channel. Unique scratch triggers with "insert" or "cut" function. $124.95 Low!

Numark DM-1260X 3 channels hold 2 turntables, 3 lines & a mic. Each channel features bass, mid, treble, gain & cut switches. Also features a send & receive loop for easy hook up to a sampler, replaceable crossfader, LED level indicators and more! $199.95

Technics SH-DJ 1200 Hot new scratching mixer from Technics. 2 channel mixer with inputs for 2 phonos, 2 lines, & 1 mic. It features individual bass, treble, and trim controls for each channel; separate booth monitor & output; long life replaceable faders; & a LED level meter. Includes an extra free crossover inside. $449.95

Vestax PMC-05 PRO 10" rack mountable mixer has 2 channels w/inputs for 2 phonos, 2 lines, & 2 mics. Features: optical crossfader, double panel system, crossfader cueing, individual bass, treble, trim & balance for each channel, selecable positioning transformer switch. CALL

CASES

UPSTAIRS RECORDS Aluminum TT Case Heavy duty aluminum made turntable case. This is not your ordinary case. Made exclusively for Upstairs Records, the aluminum TT case features recessed hardware, rounded corners, spring handles, foam interior, removable top (which can be stored underneath) & more. $189.95

UPSTAIRS RECORDS Flight TT Case Fully padded turntable case. Constructed to guarantee precision fit and extraordinary quality. Available in black, white, yellow, green, orange, silver and grey. $139.95

UPSTAIRS RECORDS LP-200 Record Case Made especially for Upstairs records. Double LP case holds up to 200 LPs. Features recessed hardware and wheels on the side for easy transport. Black carpeted. $99.95

UPSTAIRS RECORDS Aluminum LP Case Heavy duty aluminum LP case holds up to 50 records. Made exclusively for Upstairs records, this aluminum LP case features recessed hardware, rounded corners, spring handles, foam interior, fully carpeted interior, removable top (can also be used to store records). $149.95

TURNTABLES

gemini SOUND PRODUCTS WITH SOUND IDEAS XL-BD10 Great for any beginner DJ! Belt drive semi-automatic DJ Turntable with "S" shaped weighted tone arm and pitch control.Comes w/1 year warranty & a FREE cartridge. $99.95

gemini SOUND PRODUCTS WITH SOUND IDEAS XL-BD-40 Excellent for the "scratching DJ". Heavy duty with aluminum tilt platter and legs for support. Belt Drive. Built to last. Comes with a FREE cartridge. $179.95

We have NY's largest collection of vinyl LPs, 12"s and breakbeats! Just Call!

gemini SOUND PRODUCTS WITH SOUND IDEAS PT-2000 New! $399.95

Technics 1200/1210 In Stock! CALL FOR PRICE

SAMPLERS

YAMAHA SU-10 The SU-10 is completely portable and offers up to 54 seconds of 16-Bit (CD-Quality) sampling time, 48 sample banks, 12 one touch sample pads, 4 sample polyphony (you can play up to 4 samples at the same time), sample editing (direction, loop type, start and stop points), "scratching feature", reverse sample play, sequencing (up to 4 songs can be sequenced), and full MIDI support (including MIDI "dumps" to store your samples on any computer disk). The SU-10 comes with TWO CDs full of samples, sound effects & drum beats to get you going! $299.95

gemini SOUND PRODUCTS WITH SOUND IDEAS DS-1224 The DS-1224 features 1 twelve second bank, 2 four second banks, and 2 two second banks for a total of 24 seconds. Battery backup will remember your samples when the power is turned off. Features pitch control, looping, stuttering, & "Robo Play". $159.95

AKAI MPC 2000 Just when you thought a good sampler/sequencer was out of your reach, Akai introduces the MPC 2000. It's flooded with features such as 2MB RAM expandable to 32MB with SIMMS, 16MB Flash ROM capacity, 64 track sequencer with 100,000 note capacity, a new easy-to-use graphic interface, Large 248x60 LCD featuring graphic waveform editing, standard SCSI interface, polyphonic and monophonic playback modes, beat loop function for perfectly sync'd rhythm loops, 16 velocity- and pressure- sensitive drum pads, MIDI clock/MTC/MMC and a note variation slider for control of level, pitch , attack, decay of filter. It's even compatible with E-mu and Roland sample libraries! *Optional 8 parallel output and digital I/O board...$299* $1399.95

HOME STUDIO

BOSS DR-550 MK2 Comes with 91 built-in 16 bit sounds, including the latest from TR-808 & PCM. The 12 pads & 4 banks give you instant access to 48 sounds. 64 preset rhythms. You can even create your own & save them to tape. $249.95

TASCAM PORTA-03 MK2 This Tascam 4-track recorder features 2 mic/line inputs with full trim control, 4x2 tape, cue mixer, records 1 or 2 tracks at the same time, has switchable Dolby B noise reduction, overload signal present LEDs for each track and a headphone jack. $249.95

Telex COPYETTE DUPLICATORS Makes high quality, low cost cassette copies at nearly 16 times normal speed (both sides of a C-60 cassette can be copied in less than 2 minutes). Available in a 1-2-1 (Makes 1 copy from your master) and a 1-2-3 (makes 3 copies from your master) stereo model.
Copyette 1-2-1 Stereo
Copyette 1-2-3 Stereo
CALL FOR PRICE

http://www.upstairsrecords.com E:Mail - Sales@upstairsrecords.com
In New York city? Visit our retail store at 2968 Avenue X, Sheepshead Bay, Brooklyn!

EASY ORDERING INSTRUCTIONS: If you are ordering with a major credit card please call our store directly. If you wish to order with a check or money order, please include your name, address, daytime phone number and the items you would like to purchase on a piece of paper. Approved checks & money orders will clear overnight. Personal and company checks must be imprinted with name (starter checks are not accepted). If your address and phone number is not on check please write it in. Although we do not give refunds, we have a 30 Day over the counter exchange on most products purchased. Cartridges/Needles & special ordered merchandise will not be accepted for exchange. For more details please call or write our Customer Service Department. For shipping, handling and insurance please add 5% of your total with a $6.00 minimum (if your order is $100 or less then your total shipping charge is $6.00). APO & FPO address please add 10% with a $10 minimum. Foreign addresses please ad 15% with a $15 minimum. Please call for charges for air shipping and heavy & large merchandise (speakers, coffins, cases). We are now on the Internet! Our E-mail address is sales@upstairs-records.com. Prices in this ad are subject to change without notice. © 1997 Upstairs Records, inc.

RECORD REPORT

COMPANY FLOW

Funcrusher Plus
Official/Rawkus
Production: artist

It was once said that cynicism is the humor of hatred. If that's the case, then Company Flow's first album is copiously comedic. In the last year and a half, the New York trio has formed a dedicated underground following with their fiery hip-hop expressionism that has helped paint themselves as misanthropic battle MCs on a mission to perpetuate rap music's rebellious roots.

Sort of an exorcism of their frustrations with their peers, the aptly titled *Funcrusher Plus* is a raw, provocative album which actually combines the eight songs from their previously-released independent EP of the same name, with six new tracks. In each song, lyricists El-P and Big Juss skillfully unveil bountiful verses of vitriol in full-text paragraphs (à la Ras Kass), against a soundscape of cannonading, sparsely arranged beats.

Older songs like "Population Control" and the mathematical "8 Steps To Perfection," are driven by an excitable, tangible contempt for governance, or as El-P himself expresses on "Vital Nerve": "For hip-hop guidelines I state I never liked authority/When sales control stats, I place no faith in the majority." Driven mostly by El-P's vivid agitation for the music industry (with partner Big Juss playing a complimentary Dove to his Pos), it's easy to see why Company Flow consider themselves to be more than just the kind of MCs that trade punchlines and rhyme couplets, but those that feel a sense of vindication from their musical vigilantism.

The only shortcoming found here is that the songs from the original EP can tend to grate on a listener because of their somewhat monotonous tones, and the contrast between those songs and the newer material is too noticeable. Songs like the masterful "Blind" and the haunting "Last Good Sleep" prove that the group's best music might still be down the road.

While the idea of an album brimming with cynicism can sound daunting, oddly enough, Company Flow's deliverance is motivating. With *Funcrusher Plus*, they capture a kinetic youthfulness that is not found in many of rap's current releases, and *that* alone makes their album a significant contribution to the hip-hop conscious. **JAZZBO**

EDDIE OTCHERE

Carlito's Ways

THE DOWN LOW SURVEILLANCE OF MUSIC NEWS & VIEWS

Check it, grasshopper, I've gotta keep this short. It's maaad hot outside, the sun is shining, the whip is washed and waxed, and of course, the chickens are cluckin'. I've got a few things for you to handle for me whiles I enjoy the tropical weather, so get out ya' pen, pad and hi-liter and take good notes 'cause I'm only sayin' this once, aiight?

First of all, dust off the seismograph and alert the Red Cross 'cause there's 'bout to be some serious ground-shakin' on the Westside of things. Veteran producer **E-A-Ski** has finally decided to step into the spotlight and flex muscle on the MIC again. Album credit aficionados like you will undoubtedly recognize that this cat has put in long work, freakin' tracks with his wing man **CMT** for *beaucoup* heavyweights: the Ice brothers T and Cube, Spice 1, Master P, Trigger The Gambler, and Crime Boss, among others. While juggling a current work schedule that includes keepin' tabs on his Infrared Music Group entertainment company, the Yay Area capo blessed me with a preview of his new joint while on a diplomatic visit to the Rotten Apple. The aptly titled dolo foray on Relativity, ***Earthquake***, features guest shots by Dre, Jayo Felony, CPO Boss Hog, Roc-A-Fella croon-kids Christion and the aforementioned Cube. My personal fave is "Started At The Club," but you can expect the initial tremors around late summer when the first single hits the streets.

Secondly, I know you've been playin' that hot shit in your walkman while pretending to listen to the motivational tapes I suggested, so if you've grooved to Lil' Kim's **"Ladies Night"** off the ***Nothing To Lose*** soundtrack and were left with the distinctive taste of Butta Pecan on your palate, don't bug. What you got hit with was the delectably sexy, yet definitely street-tinged steez of **Angie Martinez**. Those of us who dwell in Gotham and its surrounding areas know her as the Boriqua delegate on Hot 97 FM who lights up the radio dial on her number one rated show every weeknight. Although she is no doubt determined to further delve into the Art of Rhyme, honey has been makin' moves beyond the DJ booth for a hot minute—you may have peeped her in videos for D'Angelo and Heltah Skeltah, hosting a hip-hop event or two, or even walking the runway for ya' man Tommy Hill. In the meantime, Angie-watchers out there like you (I can't front: I'm one of 'em...) can catch her in the new Malik Yoba/Tyra Banks flick, ***Love Changes.*** Clear my calendar and flex on whoever you have to so I can get a date.

Next, make sure ya passport and visa are in order for a trip across the 59th Street Bridge, 'cause it looks like shit's jumpin' off in Queens yet again. Following a looong-ass tradition that began with Run-DMC and Cool J, continued with Marley, Shan and the rest of the Juice Crew, was reinstated by Large Professor and Nas and is now defended by Mobb Deep and Capone-N-Noreaga, the Q-Boro maintains its choke-hold on the Rap game with a current crop of MIC holders who should have no problemo with holdin' down the fort. Most easily recognized is the **Infamous Mobb** (Ty Nitty, Gambino, Gotti and the G.O.D. Father), immediate famms of the previously cited duo who share half the tag. You've no doubt checked 'em doing requisite guest appearances on *Hell On Earth,* but believe it or not, they remain (gasp!) unsigned. Judging from a few joints I got to hear, however, that won't be the case for long. Also rockin' the Queens home-jersey with pride is **B-1**. You may remember this cat from the damage he did on Kool G Rap's *4,5,6* album, or you might have even copped his Rawkus released latest single, **Verbal Affairs**. Either of the two acts mentioned come equipped with 'nuff skills to sustain the QB's rep as a hotbed of lyri-kill activity, so pack the Kevlar.

And lastly, tell the sample clearance people to take the week off. With all the overused samples and blatant beat bitin' that takes place nowadays, we were hard pressed to find someone who possesses the uncanny ability to concoct truly original flaves without sacrificing that extra *umph* that defines a beat as true hip-hop; but it looks like we've got a winner. Keep ya' eyes and ears open for a Brooklynite named **Dave Atkinson**. Reppin' his own **No Bricks Allowed Entertainment**, his resumé includes cuts for Nas, Cormega, Bronx playas Peter Gunz and Lord Tariq, and more than a little work on Shaq's last. Despite the lack of a catchy moniker, this kid's tracks will have you chanting his name during your meditative trances.

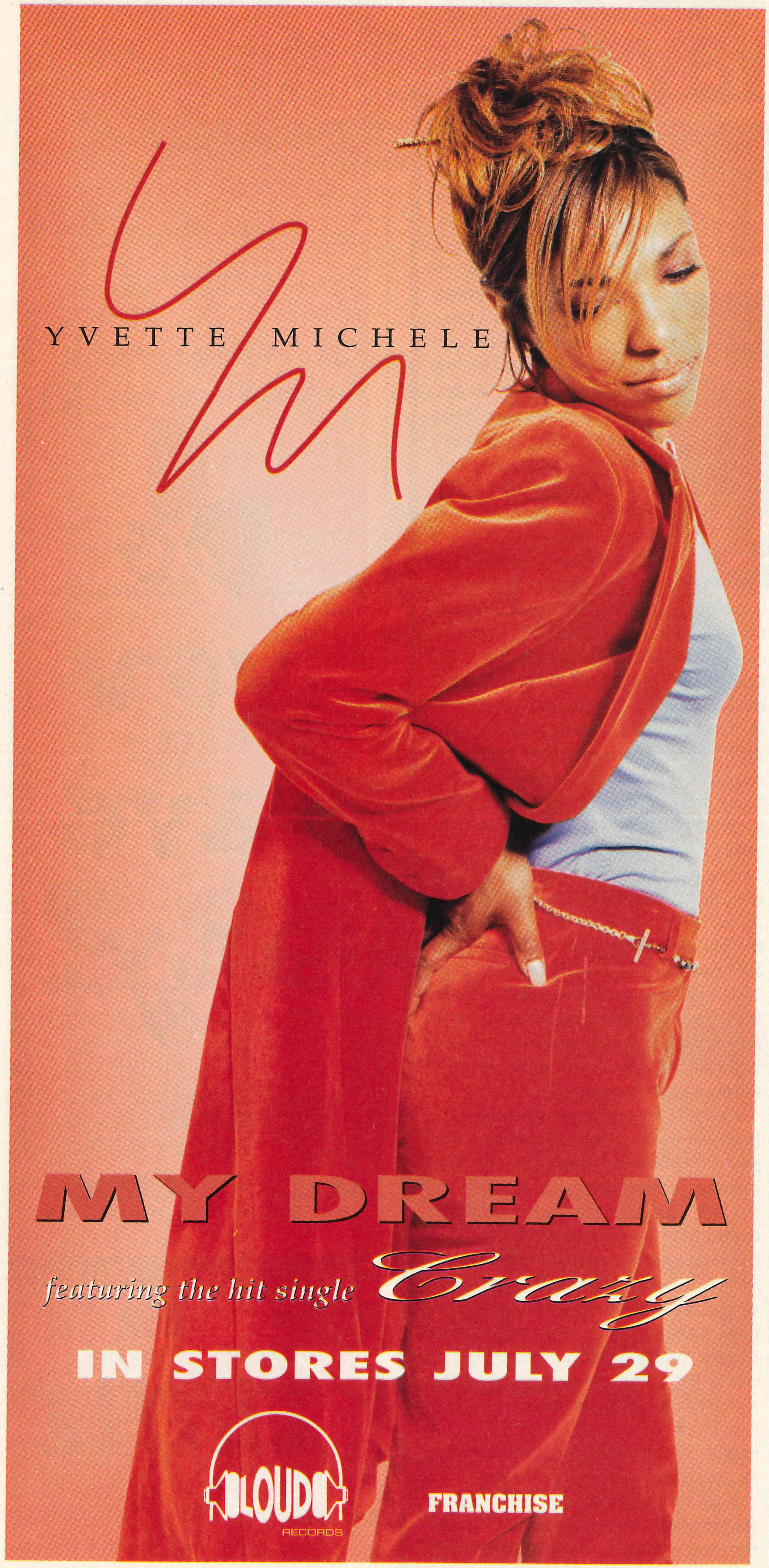
Aiight, the sunbunnies await, so if you ain't got any immediate life or death concerns, I'm outta here. Hold ya' head. **CARLITO RODRIGUEZ**

skillz
ability, mastery, aptitude, knack, competence, expertise, know how, faculty, dexterity, proficiency, adroit, command, craft

Do you have any?

First release: May '97

skillz records



Hole In The Soul

CONTINUED FROM PAGE 78

of African-Americans Goes Home to Church), author Beverly Hall Lawrence documents the lives of young, Black professionals who have begun to rediscover their own roots within the houses of the holy. "The optimism that we had when we were in our twenties is not really seen in the youth of right now," she says. "It should be our goal to try and build a spiritual bridge to connect the old school and the new."

Dressed in a stylish suit and sipping on a steaming cup of decaf, Lawrence says, "I was one of those who ran away from the church as I moved into a different social and class level. Maybe it was out of embarrassment, because in my mind church represented sisters shouting, collard greens and fried chicken, and Rev. Pigfoot.

"Then there were those of us who just could not identify with the image of a white, blond-haired Jesus. In my own quest I was a rasta, then I became a Buddhist. But, when my husband decided to go Baptist in 1990, it forced me to deal with some of my own beliefs." Deciding at first to write an essay about the event for a daily NY paper, Lawrence remembers, "It became like a social studies project at first, but then I realized that the disconnection that I felt could be lifted from going to services."

The Christian church certainly has a darker, conservative side that has played no small part in keeping Black youth away. That rigidity covers a wide range, including the venemous debates over abortion rights, homosexuality, and premarital sex, just to name a few. Another detracting factor is the concept of Christianity as "white man's propaganda," a religion designed to keep the Blacks in their place.

But, as Albert J. Raboteau has documented in his book *Reflections on African-American Religious History,* Blacks as early as the 1800s "refused to believe that America was a white man's country or that Christianity was a white man's religion. When white Christians discriminated against them in church or preached that slavery and Christianity were compatible, they built their own churches, if possible, and preached that Christianity and slavery were antithetical. Christianity was not false; the (white) American version of it was."

The other dilemma facing the church today is the role of the Black man within the culture of Christianity. In most churches, the women outnumber the men by a large percentage, a problem that Rev. Johnny Ray Youngblood at St. Paul's (Brooklyn), Rev. Bernard at the Christian Life Center (Brooklyn), and Rev. Frank Reid at Bethal (Baltimore), are all trying to work against. "Church has always been the backbone of our community," says Rev. Bernard, one Sunday afternoon after preaching three separate sermons for the masses. "I try to teach men how to apply the word to their life and make it work in their marriages, their businesses and their children."

Throughout its history, the hip-hop mosaic has been both the voice and the blood of America's youth. From sending out political messages to schooling on historical figures (i.e., Martin Luther King and Malcolm X), the lines of communication have always been open to sharing ideas that concern our communities. Yet, the depth of our existence needs to be aroused with more than news of chaos in the streets, nine-millimeter blasts and crack buys in gritty project suites. If we are to move forward as a people we must focus and attempt to apply the wisdom of heaven to our world below the clouds.

But there is a glimmer of light in the actions of our artists and our youth at large. Significant numbers of both appear to be moving to a place where they can at least wrestle with the notion of spirituality in their lives, as opposed to ruling it out altogether. Our people can only grow richer for the effort. S

Special thanks to Lisa Yearwood, Michael Kareen Ashanti, Andrea Morgan, Paul Price and Francine Brown for their guidance.

Superpredators: Real or Imaginary?

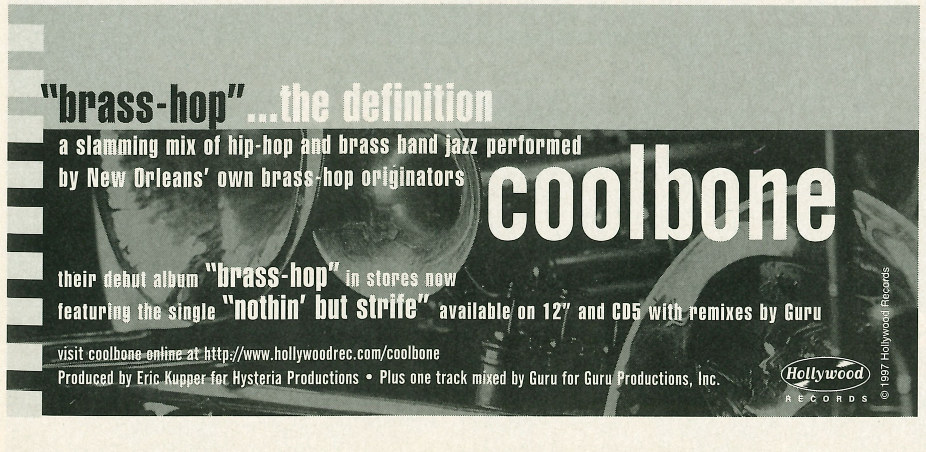
CONTINUED FROM PAGE 130

"It's up to the kid to be successful and some kids don't succeed," says Ernie Pasteur, Campus Superintendent at Maxey. "Even though some kids have done some bad things, the kids themselves aren't all bad." During their time at Maxey, the youth undergo a four-level treatment program called the Maxey Model, where they write life stories, explain the circumstances of their committing offense, learn to empathize with the victim's perspective, and contemplate how they may have been victimized in their own lives. This process can take months or years. John Nelson, Youth Group leader at Maxey, believes it is important to instill a sense of responsibility in the offenders, who have often been neglected by parents and ignored by the system earlier on.

What makes Maxey different from other programs is its Transition Step Down Program. During the last three or four months of their stay, youth at Maxi move to the Transition Center, where they are assisted in getting a job. The Transition Center even provides "chip money" to the youth to cover initial living expenses, and offers free tuition at Washtenaw Community College for the youth interested in attaining an associates degree. Ernie Pasteur believes that the aftercare component is essential to success. "How a kid is reintroduced into the community is the key. When kids go back and commit more crime, it's because they don't have support. They go back to the same neighborhood and the same problems. After the first year, the recidivism rate drops." However, success isn't cheap. It costs $36 million annually to keep Maxey operating, which breaks down to approximately $72,000 per kid.

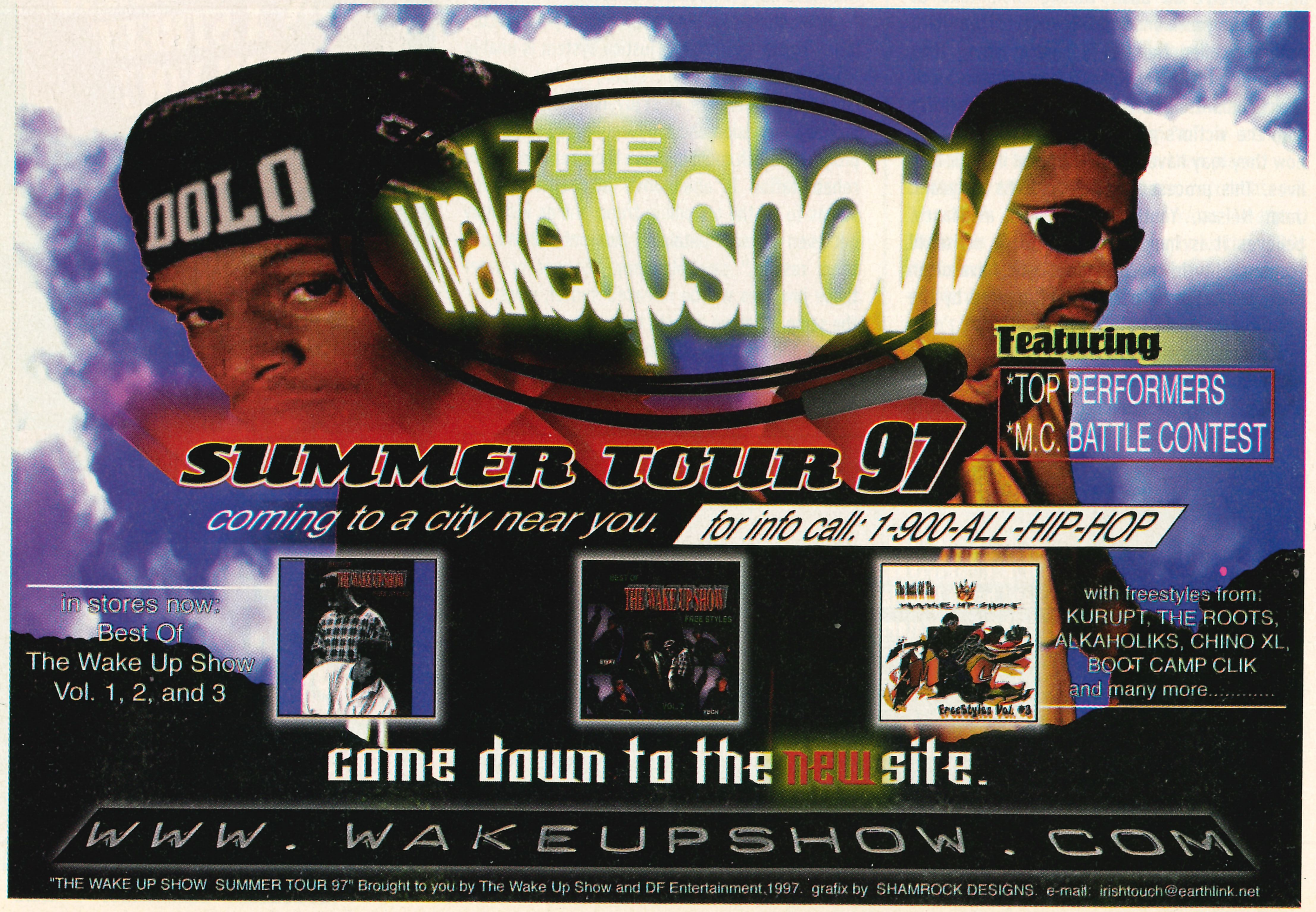
Realizing that Black and Latino youth are over-represented in the juvenile justice system, the Minority Male Consortium of Historically Black Colleges and Universities has developed several outreach programs to work with youth who have come in contact with the Juvenile Justice System. At Chicago State University students are trained to mentor and tutor juveniles at the St. Charles Correctional Center in St. Charles, Illinois. The program targets the most serious units and concentrates much of its effort on conflict and anger management. Morgan State University has developed an Alternatives to Violence project for youth who have been referred by the Department of Juvenile Justice in Baltimore, Maryland. The project is a preventive program that targets youth who have not yet been sentenced.

Although these programs provide hope, as it currently exists, the juvenile justice system is unable to effectively serve the increasing number of youth and chronic offenders. Most juvenile offenders lack proper supervision and are rarely exposed to such programs which could improve their behavior. But if rehabilitation is abandoned altogether, which seems to be the upcoming trend, things just may get even worse. "Detaining kids only provides a short respite," says Mahoney. "Sooner or later these juveniles will be released—better, worse, or the same. What we do with them now will drain tax dollars and create superpredators." And as Pasteur cautions, "Without prevention, wait till they get out 30 years from now." S


"brass-hop"...the definition
a slamming mix of hip-hop and brass band jazz performed by New Orleans' own brass-hop originators
coolbone
their debut album "brass-hop" in stores now
featuring the single "nothin' but strife" available on 12" and CD5 with remixes by Guru
visit coolbone online at http://www.hollywoodrec.com/coolbone
Produced by Eric Kupper for Hysteria Productions • Plus one track mixed by Guru for Guru Productions, Inc.
Hollywood Records
© 1997 Hollywood Records

Mountain Dew
IT'S ON! AND IT'S ALL GOOD!
THE SOURCE/MOUNTAIN DEW
ALL-CITY VAN HIP-HOP '97 TOUR
PIONEER
The Art of Entertainment
NOW APPEARING ON A STREET NEAR YOU!
IF YOU LIVE IN
ATLANTA, BALTIMORE, BOSTON, CHICAGO, CLEVELAND
LOS ANGELES, MEMPHIS, NEW ORLEANS, NEW YORK,
PHILADELPHIA, TAMPA OR WASHINGTON D.C.—
CALL US AND TELL US
WHERE YOU WANT US TO BE
FROM JUNE 1 TO OCTOBER 1
AND WE'LL BE THERE!
24-HOUR PARTY HOTLINE
1-800
531-4200
THE SOURCE
THIS is how we do it!

THE ENTERTAINER'S BASKETBALL CLASSIC!
YOU NEVER KNOW WHO MIGHT SHOW!
SEASON STARTS JUNE 16TH
HOLCOLM RUCKER MEMORIAL PARK • 155TH STREET AND 8TH AVENUE, NYC
Sponsored by: Atlantic Records • Avirex • Bystorm Entertainment • Bad Boy Records • Biv 10 • Blunt Recordings • Boss by IG Design • Council Member C. Virginia Fields • Central Harlem Senior Citizens • Chuck Life • Columbia Records • Def Jam Music • Enyce • Epic Records • EMI • First Down • HCCI • Hot 97 • Loud Records Lugz • Mecca • Motown Records • Mountain Dew • Pelle Pelle • Reebok • SoSo Def Records • The Source • Team Tyson • Tommy Boy Music • 155 Apparel
BOSS BY I.G. DESIGN • epic • LOUD RECORDS • Lugz • THE SOURCE THE MAGAZINE OF HIP-HOP MUSIC, CULTURE & POLITICS • Reebok • PELLE PELLE MARC BUCHANAN • Mountain Dew • CHUCKLIFE
PHOTO CREDIT/AL PRATT



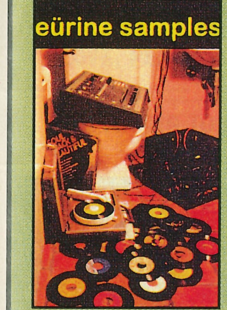
Featuring
*TOP PERFORMERS
*M.C. BATTLE CONTEST
SUMMER TOUR 97
coming to a city near you. for info call: 1-900-ALL-HIP-HOP
in stores now:
Best Of
The Wake Up Show
Vol. 1, 2, and 3
with freestyles from:
KURUPT, THE ROOTS,
ALKAHOLIKS, CHINO XL,
BOOT CAMP CLIK
and many more...........
come down to the new site.
WWW.WAKEUPSHOW.COM
"THE WAKE UP SHOW SUMMER TOUR 97" Brought to you by The Wake Up Show and DF Entertainment 1997. grafix by SHAMROCK DESIGNS. e-mail: irishtouch@earthlink.net

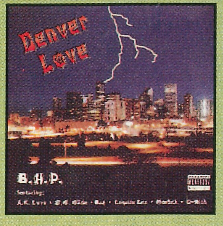
Independents' Day

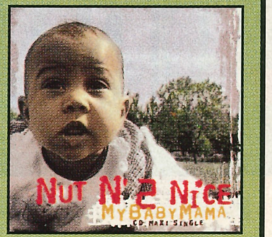
THE CELEBRATION OF HIP-HOP'S NATIONAL UNDERGROUND SCENE

Although they're no longer affiliated with Payday Records, Brooklyn's **Group Home** continue to invade hip-hop's underworld with some of its freshest sounds. "Express" is a white label treat which pays homage to their A train rides back home. "Some people understand, some people don't," Lil' Dap emphasizes; nonetheless he does his best to explain his love of his neighborhood of East New York...Fellow Gang Starr foundation member **Afu Ra** delivers one of the summer's most surprising earth-shakers with "Whirlwind Through Cities" (D&D, 212.736.7774 x 22). Sporting a flow reminiscent of his fellow Dirty Rotten Scoundrel, Jeru The Damaja, Ra proves he doesn't need a partner to drop some scientifical madness: "I wonder, 'cause earthquakes, bolts and lightning/ You couldn't test the one and only mic titan/ Afu Ra, now you hear it, now you know it / The body of the life force came forth just to show it"...Also looking to make a name for themselves is a duo called **XPM** with their promising EP, *Eurine Samples* (Fillmoe Recording Co., 15 Galilee Lane, Suite 6, San Francisco, CA 94115, 415.567.2026). While these talented lyrical cats rest in the heart of the Yay Area's playground of players (see Rappin' 4-Tay), these fellas are coming with pure righteousness, revealed on tracks like the jazzy "Seven." Beats provided by Keepers of The Funk keep things moving along quite smoothly...Shaking things up, however, is **Kontac** with "Ghetto Booty" (S.H.W.C.D., P.O. Box 96, Santa Clara, CA. 95052, 415.903.9866). This energized bass jam contains old-school Beastie Boy inspirations and is endorsed by the assistance of 2 Live Crew's Mr. Mixx. Shake your rump!...Over in Colorado, **Denver Love** (B.H.P., P.O. Box 7123, Denver, CO 80207, 800.627.4735) is a raw, gangsta rap-styled compilation spearheaded by A.K. Love, who serves as the disc's executive producer and main rapper. Tracks like the haunting "Yaho" and the hypnotic "Watcha Gonna Do" (featuring female rhymer Mashek), should help to continue to bring notice to the burgeoning rap scenes in this region...Back in California, Above The Law's Cold187um a.k.a. Hutch has branched behind the scenes with **ATL Crime Files** (Black Owned Entertainment), another gangsta rap compilation filled with some formidable murder raps. Highlights include the gruff-sounding Madd Harv Dawg who brings the ruckus on "Rest Yo Neck," and Daddy Kool who gets looney on "Kill I Have To." Remember, crime pays in mad ways...Not allowing himself to be "Defined By The Dollar" (Stones Throw, c/o Nu Gruv, 415.259.7780) is newcomer **Encore**. Over a laid-back groove, this no-nonsense vocalist speaks against those who'll cut throats just for some scrilla. He observes: "true MCs need love too." Ahh!...Just when you thought independently-released compilations were just a West Coast money-making scheme, two of the hottest labels in the big apple have jumped in the fray. First up is **Stretch Armstrong Lesson 1** (Dolo, 95 Morton St., 7th Floor, New York, NY 10014, 212.627.0022), which includes some of the big apple's biggest indy records including Godfather Don's powerful "Properties of Steel," and freestyles by Lace Da Booms and RA The Rugged Man among others. Next, we have **Tru Criminal Records'** compilation, which highlights their growing artist roster. Ak Skills follows-up the success of his previous gems "Nights Of Fear" and "One Life Ta Live," with the piano-blessed "One Thing Or Another," while recent Source Sure Shot single winner "Metal Thangz" appears in remix form. Also check for recent signee God Sunz's hypnotic "Sub Sidewalker."...Finally on a lighter note, female group **Nut N' 2 Nice** has unveiled "MyBabyMama" (Robbins Entertainment, 30 W. 21st, New York, NY 10010, 212.675.4321), a humorous response record to B-Rock & The Bizz's hit "MyBabyDaddy." Answer records continue to be a rich part of hip-hop's history.

Afu Ra

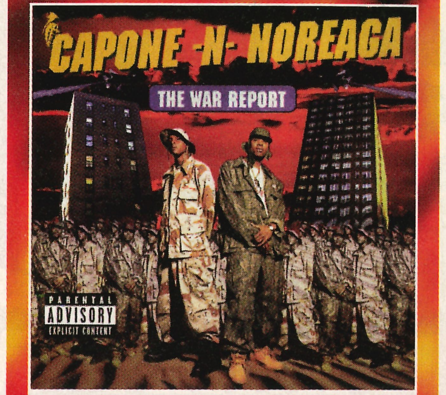


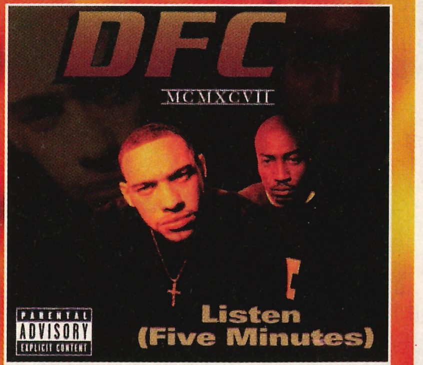




ELLIOTT WILSON

Please send all independent releases for review (on CD, cassette, or the always preferable two pieces of vinyl) to:
The Source–Independents' Day
215 Park Avenue South, 11th Floor
New York, NY 10003





IT'S GETTIN' HOT
Capone -N- Noreaga
PENALTY RECORDINGS
THE WAR REPORT IN STORES JUNE 17TH.
FOUR MICS IN THE SOURCE!
DFC
BIG BEAT • POWER RECORDS • PENALTY RECORDINGS
SINGLE 'LISTEN (FIVE MINUTES)' OUT NOW.
ALBUM 'THE WHOLE WORLD'S ROTTEN'
COMING SOON.
PENALTY RECORDINGS ...Payin' the price!
www.penalty.com
Manufactured and Distributed by Tommy Boy Music, Inc.

THE 4TH ANNUAL

"LOVE YOURSELF"

STOP THE VIOLENCE

FAMILY MARCH!

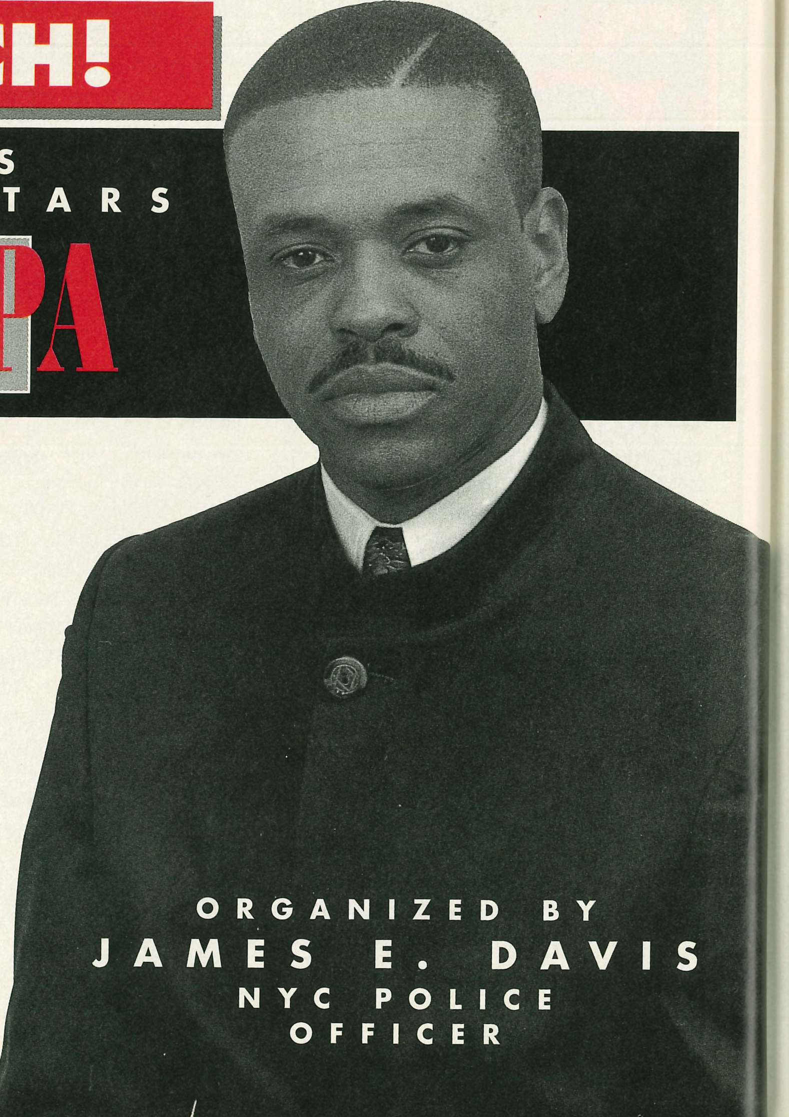
GRAND MARSHALS
HIP-HOP SUPERSTARS
SALT-N-PEPA

SUNDAY
AUGUST 17, 1997
2:00 PM

STARTING AT NOSTRAND AVENUE & FULTON STREET, BROOKLYN, NY

"A" TRAIN TO NOSTRAND AVENUE. FOR MORE INFORMATION CALL 718.773.7337

Please make tax-deductible donations to:
"Love Yourself" Stop The Violence, 298
Brooklyn Avenue, Brooklyn, NY 11213



ORGANIZED BY
JAMES E. DAVIS
NYC POLICE
OFFICER

SINGLES FILE

"MO MONEY MO PROBLEMS"	NOTORIOUS B.I.G. BAD BOY	
"LOOK INTO MY EYES"	BONE THUGS-N-HARMONY RELATIVITY	
"TRIUMPH"	WU-TANG CLAN LOUD	
"TIRED OF BALLIN'"	TELA SUAVE HOUSE	
"HEY AZ"	AZ EMI	
"KEEP IT COMIN'"	HEAVY D UPTOWN	
"JOCKIN' MY STYLE"	CRAIG MACK STREET LIFE	
"TAKE IT TO THE STREETS"	RAMPAGE EASTWEST	
"SATISFACTION"	WISEGUYS SURRENDER/DEF JAM	
"OFF THE WALL"	ALKAHOLIKS LOUD	
"LOVE, PEACE & NAPPINESS"	LOST BOYZ UNIVERSAL	
"WE TRYING TO STAY ALIVE"	WYCLEF JEAN RUFFHOUSE	
"WHO YOU WIT'"	JAY-Z QWEST	
"HOMEBOYZ"	COMRADS STREET LIFE	
"CANDY"	EIGHTBALL & MJG SUAVE HOUSE	

SNEAK PREVIEWS

AZ	*PIECES OF MAN*	MID-AUG
O.C.	*JEWELZ*	MID-AUG
GRAVEDIGGAZ	*THE PICK, THE SICKLE & THE SHOVEL*	MID-AUG
COOLIO	*MY SOUL*	LATE AUG
LUNIZ	*LUNATIC MUSIC*	LATE AUG
RAPPIN' 4-TAY	*4 THE HARDWAY*	EARLY SEP
DIAMOND D	*HATRED, PASSION & INFIDELITY*	EARLY SEP
GANGSTARR	*MOMENT OF TRUTH*	EARLY SEP
MASTER P	*GHETTO DOPE*	EARLY SEP
EPMD	*BACK TO BUSINESS*	MID-SEP
CORMEGA	*SAY NO MORE*	MID-SEP
JAY-Z	*HEIR TO THE THRONE, VOL. 1*	LATE SEP
COMMON	*ONE DAY IT'LL ALL MAKE SENSE*	LATE SEP
MACK 10	*BASED ON A TRUE STORY*	LATE SEP
BUSTA RHYMES	*WHEN DISASTER STRIKES*	LATE SEP

Stanton 500AL Scratching Needle
Economical DJ cartridge capable of handling scratching & back cueing with no problem. Crisp sounding audio performance. LIST $49.95
NOW ONLY! 29.97

The DJ "Starter" Plus Package
- Two Gemini XL-BD10 turntables with cartridges
- Gemini PMX-7 Trickmaster Mixer- 2 phono, 2 line mixer
- 2 slip mats
- Headphone
- Microphone
ALL FOR. . . 299.97
FREE Guide To Beat Mixing with Purchase!

Vestax Beat-1 Beat Counter
Accurately reads and displays the beats per minute from 30-300 beats. You simply tap the first six beats on the trigger button and the BPM appears. Metronome function provides an audio visual indication of beats.
NOW ONLY! 109.97

We Carry A Full Line Of DJ Gear!

Crest Vs450 225 Watt Amp
Surge/Spike protected On/Off switch, Clip indicators, Variable speed cooling fan and 5 Year Warranty. LIST $590.00
NOW ONLY! $425

Lineartech BD-1600 Belt Drive Turntable
Manual system, anti-skate adjustment, adj. pitch control, strobe, target lamp, removable head shell & more.
Includes FREE Cartridge & Needle!
NOW ONLY! 164.97

Gemini PDM-1012 Sampler Mixer
10" scratch mixer with built-in 12 second digital sampler with looping, stuttering and pitch control. LIST $239.00
NOW ONLY! 152.40

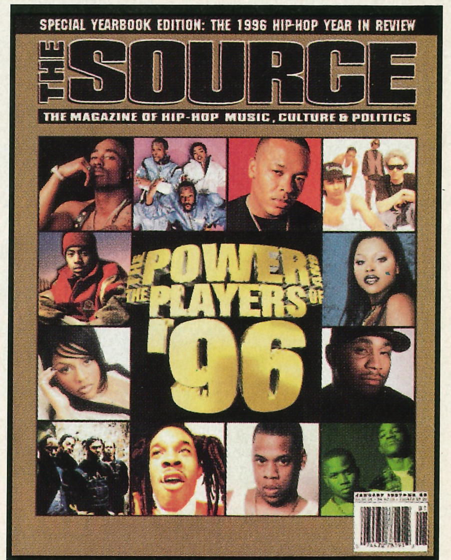
Gemini PT1000 Turntable
NEW! High torque Direct Drive Motor. Black Finish Only. Very Similar to Technics 1200. LIST $519.00
NOW ONLY! 319.97

LOW PRICE GUARANTEE SATISFACTION
Abracadabra WILL NOT BE BEAT!
We guarantee the lowest price, even 30 days after the sale!

WESTERN UNION | QUICK COLLECT

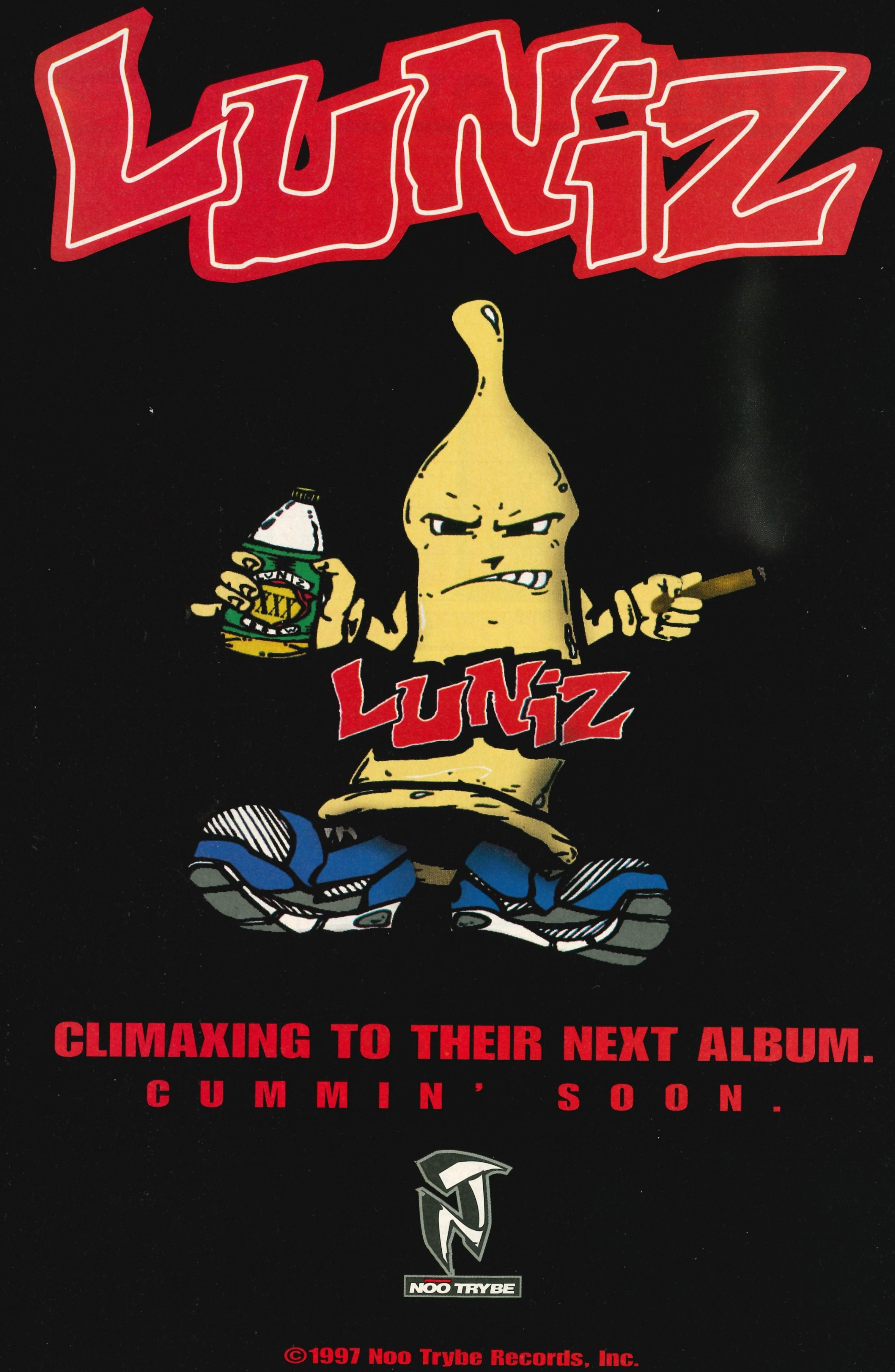
Check Out Our Web Site: www.thedjproshop.com
Call for FREE Catalog:
1-800-355-SPIN
(7746)
In N.Y.S. 1-516-667-1361
C.O.D.'s & Money Orders Accepted!

Abracadabra
The DJ Pro Shop
AMPLIFIERS • RACKS & CASES • MIXERS • MICROPHONES • SAMPLERS • CD PLAYERS • CASES & RACKS • CARTRIDGES • SPEAKERS • TURNTABLES • LIGHTING • TRUSSING


SPECIAL YEARBOOK EDITION: THE 1996 HIP-HOP YEAR IN REVIEW
THE SOURCE
THE MAGAZINE OF HIP-HOP MUSIC, CULTURE & POLITICS
POWER PLAYERS OF '96

KNOW YOUR HISTORY!

Back issues of The Source are available beginning with issue #16, December 1990. To order, send $5.00 for each issue to: The Source Back Issues, 215 Park Avenue South, 11th Floor, New York, New York, 10003. Designate the issue number, month/year or cover subject of the issues you wish to purchase. Make checks or money orders payable to The Source. Please allow 4-6 weeks for delivery.


LUNIZ
LUNIZ
CLIMAXING TO THEIR NEXT ALBUM.
CUMMIN' SOON.
NOO TRYBE
©1997 Noo Trybe Records, Inc.

REGAL TECH
BSPG
justice for all
FOR MORE INFORMATION CALL 212-929-5656

EPMD

"Never Seen Before"
Def Jam
Production: artist

"Never say never/ EPMD's back together/ And if it gets warm take off the hot sweater." No, you're not dreaming, they're back. Erick Sermon and Parrish Smith have reunited like Peaches and Herb, and it feels and sounds so good.

Rhyming over Public Enemy's "Time Bomb," EPMD pay glowing tribute to fellow old-schooler Chuck D in grand fashion. Sounding born-again, PMD proves once and for all that he comes of so much better with his partner by his side. "EPMD, Erick and Parrish makin' dollars/ The rap scholars/ Keep the show pack like funeral parlors/ Deadly, murderous/ I know you heard of us/ Holdin' shit down on the block nobody's serving us."

Hearing this legendary duo grip the mic with new jack vigor, one can't help but get nostalgic about the days of neck snapping, fisherman hats, misadventures with Jane and dookey rope chains. While older rap fans will immediately gravitate to "Never Seen Before," let's hope rap's new generation of fans also give them their just due.

Released as the lead rap single off the soundtrack to Bill Bellamy's flick *How To Be A Player*, this is just the beginning of this veteran group's rise back to the top. **DENNIS NOLE**

GRAVEDIGGAZ

"Dangerous Minds"
Gee Street
Production: 4th Disciple

After a three year hiatus, Gravediggaz have been exhumed from the deep crevices of the Earth to bless us all with "Dangerous Minds," off their upcoming second album, *The Pick, The Sickle and The Shovel.* While the title may evoke images of Michelle Pfieffer and Coolio in ebony and ivory harmony, this track is nothing about cheery.

This eerie composition features straight lyricism by the trio of the Grim Reaper (the artist formally known as Too Poetic), the Rzarector (you know, the guy from the Wu-Tang Clan), and the Gatekeeper (Fruitkwan from Stetsasonic fame). With Dr. Strange a.k.a. Prince Paul lurking somewhere in the shadows, Grim Reaper enters with some next level verbals which simultaneously delve into the trauma of Black existence: "Yo I got stress on my brain/ It causes chest pains inside the desk frames/ Ghetto blood counts is caused by slug shots and drug spots/ But if you're too poor to move out or get a new house/ It's like living in a war walking through shoot-outs." While you wait for the hook, in comes the Rzarector followed by the Gatekeeper, who each lace the track with 24 bars of rage.

"Dangerous Minds" is geared for hip-hop heads strictly concerned with the proverbial artist's lyrical ability over a phat track. You won't have to dig to deep to find that element here. **ELON D. JOHNSON**

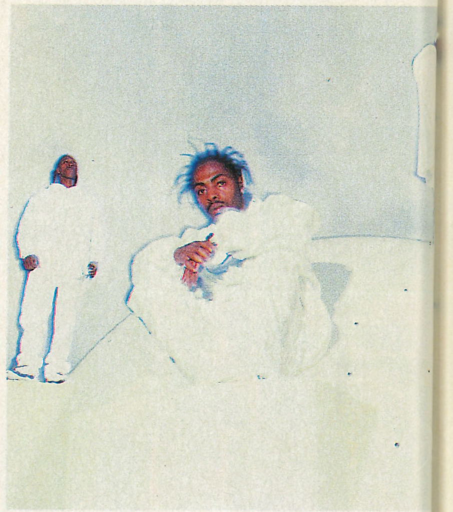
SPICE 1
(FEATURING YUCKMOUTH & MC BREED)

"Ballin'"
Jive
Production: Hen Gee

In hip-hop, there are pioneers and innovators and Spice 1 is definitely the latter. In his trademark staccato flow comes "Ballin'," his newest ode to paper chasin' and livin' fast and hard. Production-wise this song strays from the haunting musical undertones of many of his much-loved classics, and feels somewhat non-threatening. Don't get it twisted, though. This new shit that he's comin' with ain't punk, plus he puts the frosting on the cake by enlisting the talents of another Westside rhyme flow innovator, Yuckmouth of The Luniz, and MC Breed, who lends his laid-back, gruff voice on the hook.

Although this song may become a good friend to radio stations in the South, Midwest and West, Spice remains true to what he said on his cameo on Too Short's *Get In Where You Fit In:* "Everybody's dyin' on this next fuckin' album."

"Ballin'" is good news for us Spice 1 fans and is sure to whet the appetite for his fifth album, which is on the way. This new full-length could make him or break him, but judging from his previous work and the new single, it doesn't look like the S.P.I. is going anywhere from now until 3000. **MIGUEL BURKE**



COOLIO
(FEATURING 40 THEVZ)

"C U When U Get There"
Tommy Boy
Production: Mr. Dominique de Romeo

Where is hip-hop going? That always seems to be the question of intellectuals concerned with the direction of our music. But what do we, as a hip-hop generation, do when we've seemingly sampled every song from the '70s and '80s, and remade every hit that has ever browsed the charts? Well, we could do what Coolio and the 40 Thevz have done and come with some real next shit.

As vibrant violins make their melodramatic entrance at the start of this new song (the first single off the *Nothin' To Lose* soundtrack), you'll quickly notice that this is not your average hip-hop track. Aside from this track's uniqueness, Coolio and the 40 Thevz complete the cipher by integrating positive lyrics to accompany this innovative song: "I'll be a fool to surrender when I know I can be a contender/ If everybody's a sinner then everybody can be a winner/ No matter your rag color, deep down we all brothers/ And regardless of the time, somebody up there still loves us."

Riding a classical sample from Pachel Bel's "Cannon," Coolio has created a classical contemporary cut for the trained ear to recognize and appreciate as avant-garde hip-hop. **ELON D. JOHNSON**

GRAVEDIGGAZ/DAVID CORIO

Megadon Entertainment
Presents
CROOKED EYE Q
First Hit Singles
"WHO'S MAK'N LOVE"
"FREAKY FANTASY"
"EVERYDAY HUSTLAZ"
In Stores Now!
PARENTAL ADVISORY EXPLICIT LYRICS
CROOKED EYE Q
MEGADON
℗© 1997 MEGADON ENT., INC.
All Rights Reserved. Distributed by
SOH
For Booking Info
615 327-3636
Check out Website at: http://204.186.6.4
Manufactured & Marketed By: MEGADON ENT., INC., 50 Music Square West Nashville, TN 37203 All Rights Reserved

COMING THIS SUMMER!!
RBL POSSE
AN EYE FOR AN EYE
BIG BEAT ATLANTIC FOGTOWN ENTERTAINMENT
www.atlantic-records.com
THE ATLANTIC GROUP © 1997 BIG BEAT RECORDS, INC. DIVISION OF ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

Alternatives compilations & soundtracks

EN VOGUE

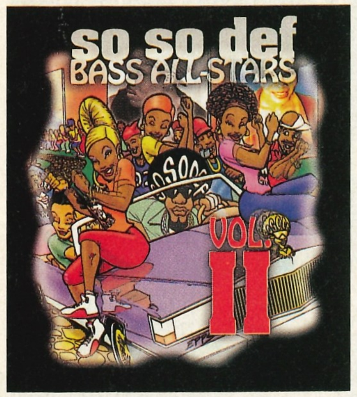
EV3
EastWest

If you were thinking En Vogue without Dawn Robinson is like corn flakes without the milk, think again. They're more like a rich hot fudge sundae sans the cherry on top. In other words, it makes no damn difference. Let's be real, Cindy Herron, Maxine Jones and Terry Ellis have more vocal skills individually than most of these insignificant girl groups combined. More importantly, the advantage these sisters have over the rest of the R&B girlie collectives is that they utilize that element foreign to today's music known as harmony. Just check out the seductive ballad "Damn I Wanna Be Your Lover," and the moving "Sitting By Heaven's Door," and acknowledge how their separate ranges mesh into one sound, yet each voice remains clearly distinctive.

The glamorous trio is bound to please old fans with typical En Vogue material such as the feel-good song "Love Makes You Do Thangs" and "Whatever," produced by the most overrated producer of our time (no, not Sean "Puffy" Combs), Kenneth "Babyface" Edmonds. On this cut he uses their standard formula: well-trained, powerful vocals over a danceable-friendly track.

While this album is solid, their foolish attempt to sing over a hardcore hip-hop track fails on "You're All I Need." Don't get me wrong, nobody was mad at them when they hooked up with Salt-N-Pepa to do that "Whatta Man" joint, but to take the Run-DMC classic "Sucker MC's" and layer it with a silly love song is just plain blasphemous. Granted, these ladies are mad talented, but somebody should advise the trinity that's born to sing to always stick to what they know.

PAULA T. RENFROE



VARIOUS ARTISTS

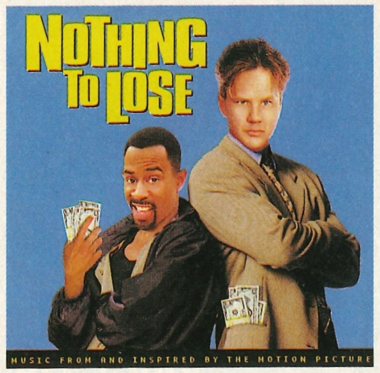
So So Def Bass All-Stars Vol. II
So So Def/Columbia

From jump, this *Bass All-Stars* album picks up where last year's golden success left off. Capitalizing on the success of last year's "My Boo," more than half the album consists of a similar formula that applies smooth, slowed down R&B singing over beats pounding at 125+ beats per minute. Some, like Virgo's "Apple Pie" and "Slick Partna," sound way too much like Volume One's signature hit, but others like INOJ's "Let Me Love You Down" (which brings back Ready For The World's nostalgic slow jam) and the duet "So So Def Quad" featuring Luke and Kandi from Xscape, are guaranteed summertime hits.

To the credit of this collection's executive producers, Lil' John & Jermaine Dupri, *Vol. II* has more to offer than just "rhythm & bass" styled jams. Kizzy Rock emulates (almost too much) the call and response party style tracks made famous by the underground DJ crew Jam Pony on "Get It Crunk," while true underground veteran Uncle Al evolves his style by incorporating reggae into the mix with Don Yute on "Hard Core Wuk."

Overall this compilation exposes the listener to a unique blend of bass-styled records from a wide-variety of experienced and upcoming artists. The quality is a bit inconsistent, but the effort to expand the popularity of the still largely southern and underground form of music should do just that. Enough of the tracks contain the true energy of bass music to make old fans happy while turning many doubters into believers.

J-MILL



VARIOUS ARTISTS

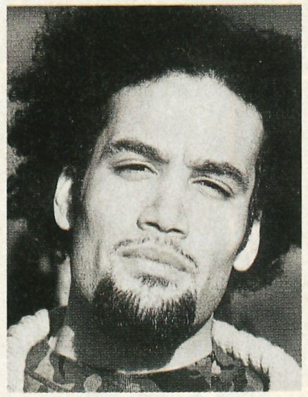
Nothing To Lose soundtrack
Tommy Boy

Yes, like most soundtracks, *Nothing To Lose* assembles some of the best rappers from across the United States. Representing lovely is the Left Coast with the slinky grooves of Master P featuring TRU and Mercedes, who deliver the Wild-Westish "Hit'em Up, Get'em Up (Stick'em Up)," on which the New Orleans transplant and his crew cover the common crime content with their usual flair, and Coolio and the 40 Thevz taking the reflective route on the heavenly "C U When U Get There."

Southern fans will drool over Outkast's sparse, bass-heavy "Everlasting" and Eightball and MJG's sultry, organ-drenched "Not Tonight" (evidently it's OK to have two songs with the same title on a soundtrack), while the East is in the house with Naughty By Nature's usual concert-like energized effort, "Nothin' To Lose (Naughty Live)," and Stetsasonic's classic "Go Stetsa 1," which will have long-time hip-hop aficionados reliving their formative years and recognizing that, as Wise says, "There ain't nothing like hip-hop music."

While there are a few filler tracks that tend to pop up on virtually every soundtrack, this disc's mediocre moments may seem pale when compared to radio-friendly, catchy-hook type tunes like "Not Tonight (Ladies Night)," featuring Lil' Kim, Angie Martinez, Left Eye, Da Brat and Missy Elliott, which does more than hit the spot. This undeniably addictive cut will surely have club patrons doing their best to enjoy the fun vibes off this sure shot collection.

SOREN BAKER



BEN HARPER

The Will To Live
Virgin Records

Although the saga of alternative soul continues to get richer with the passing of each chocolate new year, a brother like Ben Harper might just have to be put in his own special category. Unlike the '70s groove shack tracks that have influenced the preacher's son D'Angelo, and diva Erykah Badu, the work of the acoustic guitar strumming Harper is more Bob Dylan & Richie Havens than Gamble & Huff.

Welcome To the Cruel World, his debut disc released in 1994, was praised by the boho critics in America and Europe, while his stark bluesy approach to music was commercially ignored and far removed from what was happening in white America (grunge) and the post new jack swing era of Def Jam, Uptown and Bad Boy ruling urban radio.

Inspired by the sonic boom that fueled the creative fires of Led Zeppelin, Harper and his band The Innocent Criminals dive head first into electric waters of diversity. Unlike the artists currently crowding the air waves, Harper works form a vast palate of sounds that color his work, creating a rainbow of material that ranges from the Jimmy Page-inspired "Faced" to an island spice of reggae ("Jah Work") to the uncut funk of "Mama's Trippin'," a track that is an homage to the rich legacy of Curtis Mayfield.

The Will To Live is a glimmer of hope for American-bred Black artists who refuse to be restricted in terms of their personal artistic vision. Some close-minded fans might be screaming "sell out," but determined artists like Harper are bringing the noise. Free your mind.

MICHAEL A. GONZALES

EN VOGUE/GUZMAN, BEN HARPER/ANALISA

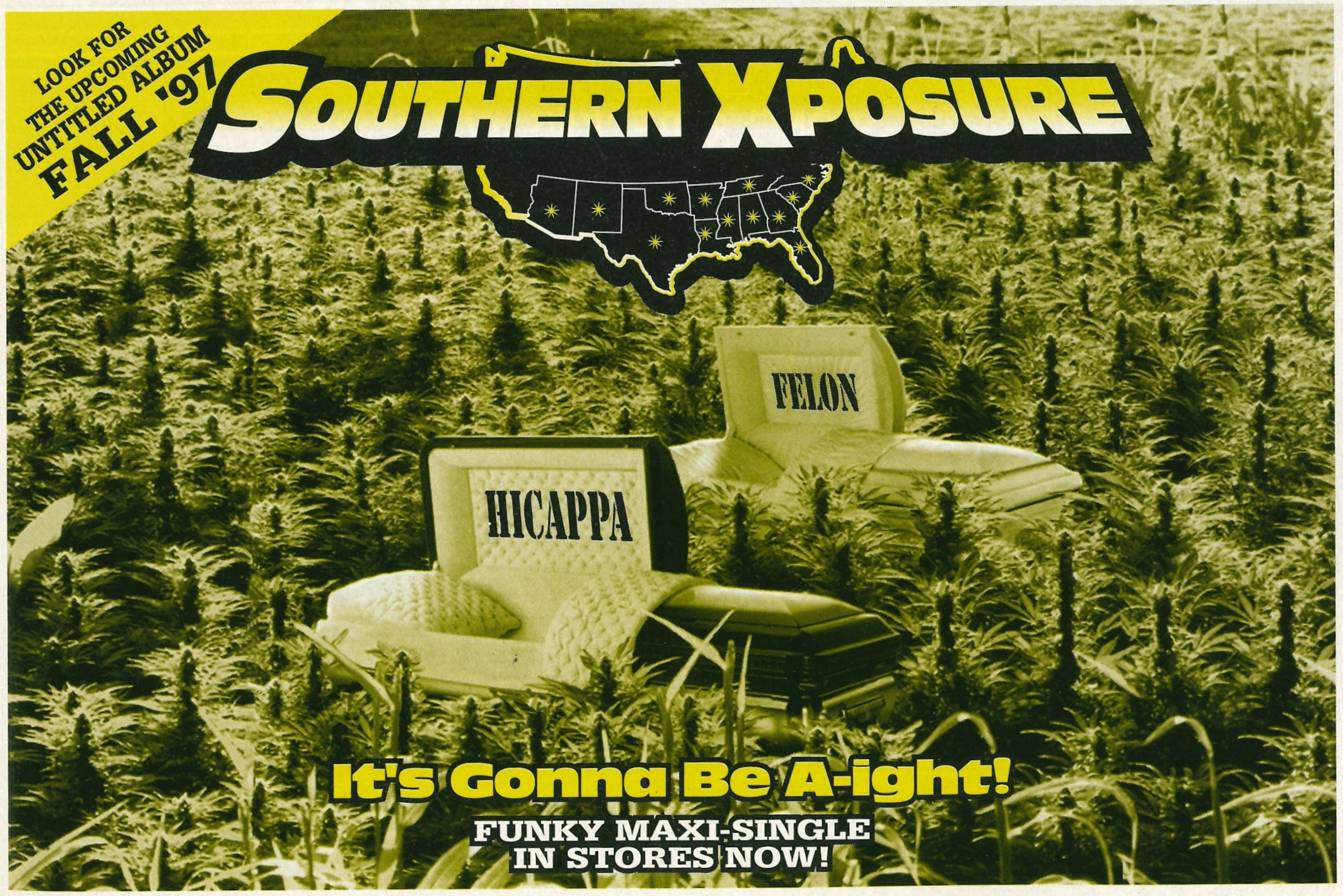
11 BLOCKS ENTERTAINMENT MERCHANDISERS

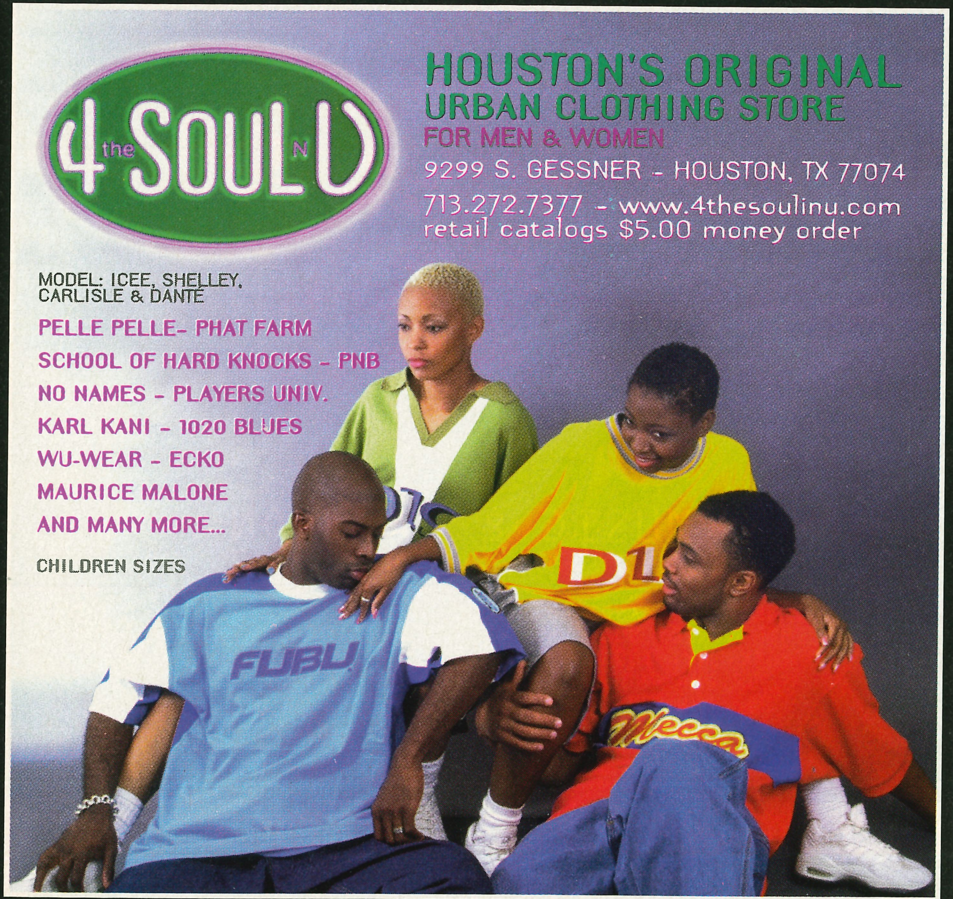
BROOKLYN MINT
FEDERAL RESERVE BANK OF B BROOKLYN NEW YORK

refugee camp

WINNING IN HIP.HOP MUSIC & FASHION.

11 BLOCKS.
ENTERTAINMENT MERCHANDISERS
146 W. 29TH STREET SUITE 4W
NEW YORK, NY. 10001
PH: 212.244.7400
FX: 212.244.7401
ELEVENBLKS@aol.com


LOOK FOR THE UPCOMING UNTITLED ALBUM FALL '97
SOUTHERN XPOSURE
FELON
HICAPPA
It's Gonna Be A-ight!
FUNKY MAXI-SINGLE IN STORES NOW!



4 the SOUL N U

HOUSTON'S ORIGINAL
URBAN CLOTHING STORE
FOR MEN & WOMEN
9299 S. GESSNER - HOUSTON, TX 77074
713.272.7377 - www.4thesoulinu.com
retail catalogs $5.00 money order

MODEL: ICEE, SHELLEY, CARLISLE & DANTÉ

PELLE PELLE- PHAT FARM
SCHOOL OF HARD KNOCKS - PNB
NO NAMES - PLAYERS UNIV.
KARL KANI - 1020 BLUES
WU-WEAR - ECKO
MAURICE MALONE
AND MANY MORE...

CHILDREN SIZES

HAND CRAFTED RAGGED DEZIGNS

INFO OUTPOST (203) 853-9083

BOODA SESSION
ITEM #1001
RECK WEAR
RECK WEAR XXL SPORT EDITION
ITEM #1002
ITEM #1003
BOODA SESSION
ITEM #1004
OFFICIAL RECK WEAR FOUNDATION
ITEM #1006
ITEM #1005
ITEM #1007
ITEM #1008
ITEM #1009
BOODA SESSION
ITEM #2001
ITEM #2002

HUMANRECK PRODUCTIONS PRESENTS

OFFICIAL BOODA SESSION™ & RECKWEAR™ SPORTS APPAREL

JEANS • T-SHIRTS • SWEATSHIRTS

JEANS AVAILABLE IN: LIGHT BLUE, DARK BLUE, NAVY BLUE, FOREST GREEN, BLACK
SHIRTS AVAILABLE IN: GOLD, RED, ORANGE, YELLOW, FOREST GREEN, BLACK, WHITE, GRAY

T-SHIRTS $24.99

JEANS $59.99

T-SHIRTS XXL ONLY

JEAN SIZES: 32, 34, 36, 38, 40, 42

LAYOUT & DESIGN: DFS • SPIRAL GRAPHICS • STRONG ISLAND NY

FOR WHOLESALE INQUIRIES CALL (888) 399-1347

SPECIFY: COLOR & ITEM # • BE SURE TO INCLUDE YOUR NAME, ADDRESS, PHONE # & $5.00 FOR SHIPPING
MAKE MONEY ORDERS PAYABLE TO: HUMANRECK PRODUCTIONS P.O. BOX 6460 NEWPORT NEWS VA. 23606

• Jerry's Mobile Fashions, IN • JLJ, IN • Lee's Fashion, Washington • My, Inc., MI •
Styles, Inc., MI • Forty-Second St., RI
Another Level, PA • City Blue, PA • Bass Hit, PA •
• Tip Top Mens, NJ • Phat House, NY • Photographer: Stephen Hudgins Stylist: Takeeda Butcher •

Corporate Office
(215) 634-7676
(215) 423-8799 Fax

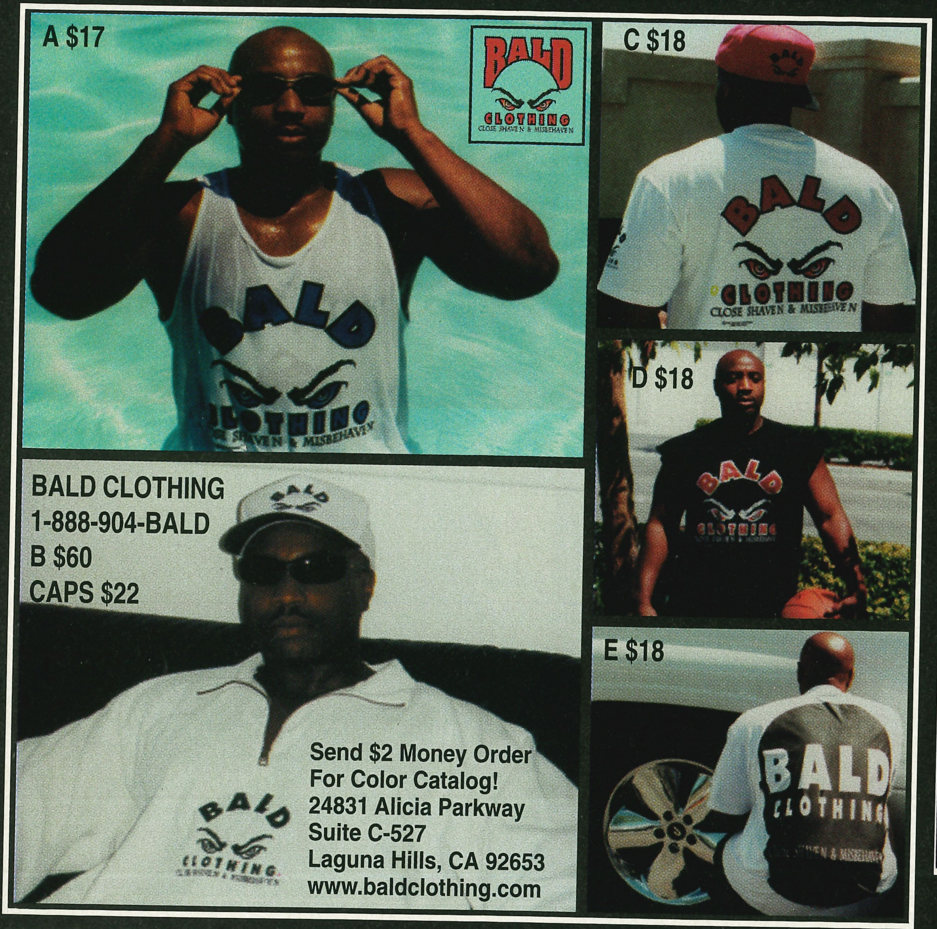
Lock-Up, NY
Opening Summer 1997

=202=
PLAYA SPORT
THE TOTAL ENDURANCE
MIAMI - D.C. - HARLEM - PHILADELPHIA

Coming Soon To An Upscale Retailer Near You.
1-888-GO-PLAYA

the fLy Market

the latest from the underground



A $17

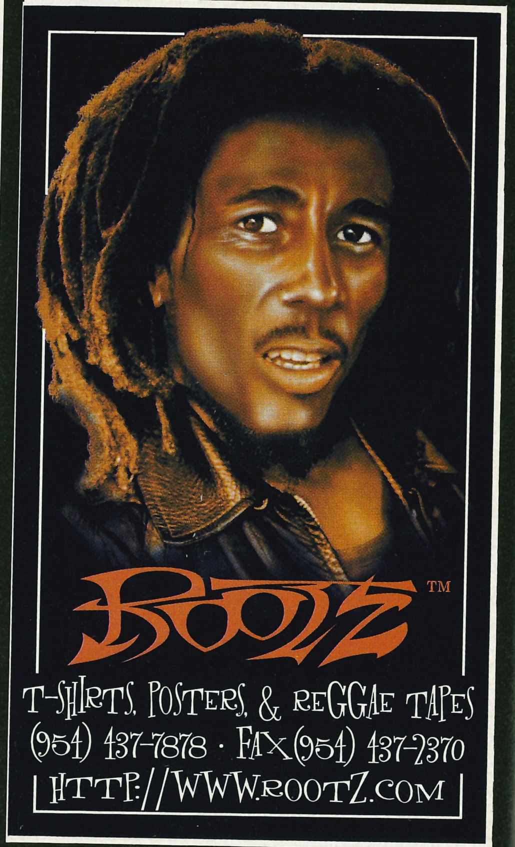
C $18

D $18

E $18

BALD CLOTHING
1-888-904-BALD
B $60
CAPS $22

Send $2 Money Order
For Color Catalog!
24831 Alicia Parkway
Suite C-527
Laguna Hills, CA 92653
www.baldclothing.com



ROOTZ™

T-SHIRTS, POSTERS, & REGGAE TAPES
(954) 437-7878 · FAX (954) 437-7370
HTTP://WWW.ROOTZ.COM

NATION
MILITARY ISSUE

CLOTHING & ACCESSORIES
FOR INFO
CALL YOUR LOCAL SKATEBOARD SHOP
OR
800 968 6826
DEALERS ONLY

TWELVE INCH GEAR
'99

TWELVE INCH GEAR
HIP HOP on cotton
(410) 395-4005

ATTENTION
ALL APPAREL
& STREETWEAR
COMPANIES

You want to put
your gear on the map?

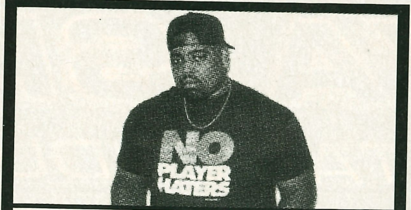
Put it in
THE FLY MARKET

The Fly Market is the most
efficient and affordable
way to reach nearly
3 million trendsetters
worldwide!

FOR MORE INFORMATION
Call Ron Horton
at 212.253.8700 ext.247

WHAT HAPPENS WHEN TWISTED ARTIST
COME TOGETHER AND DESIGN T-SHIRTS?

WATTS INDUSTRIES
(813)265-0508 FAX(813)960-5029



Nearest Store Location
COAST
(E) Dr. Jay's
(MW) Venture Dept., Irv's
(W) Zia Records, K Moe Moes

To Order T's, Sweats & Hats Call:
(602) 838-9689
Wholesale
or Individual

"Whatever Game You're In, Play It To Win!"
NO PLAYER HATERS™

DJ MUGGS

Soul On Ice

CONTINUED FROM PAGE 63

other room, eat and come back while they was laying their rhymes. I didn't have to sit there and guide them through their lyrics.

Musically, the tracks on this album differ, at times, from your own distinctive style. Do you agree?

Well you can't just give someone any track, you know what I mean? What I did was a bunch of tracks for everybody and I gave them like three or four tracks to pick from. The ones I had for Mobb Deep I gave to 'em and I actually liked a different one that I thought was incredible for them, but they liked the one they picked. And then out of those I still had the RZA track, that Mobb didn't like. So when I played it for RZA, they was like: I want this one. It could've worked out any way actually if they would've picked different tracks.

What type of MCs inspire you to make dope beats? Do you favor lyrics, flow, the voice? What do you look for?

What do I look for in an MC? Man they gotta have the voice and the flow. You should come into the lab and definitely be hungry, man. Get really excited about what you're doin', not to just sit there with the paper or say give me the tape and I'll take it home. I like gettin' into a room with someone and things click. You get into a room with someone like Wyclef and it's like, "Oh! I got an idea! Oh, shit! Oh! Oh! Check this out!" That shit is fun. Me and Wyclef, we're gonna do more stuff together, 'cause we definitely got good vibes when we got into the studio. We work fast. We did two songs together in one night. I was like, "Clef, you know we could do an album in two weeks." We just knock it that fuckin' fast. I definitely need to tap into that, with another person. I used to be able to just make a lot of different tracks and just slide 'em to people, but now I like to vibe with people first.

You're a veteran in this rap game. Where do you see hip-hop heading?

I think hip-hop will keep evolving, man. As long as you got new groups comin' out giving birth to new styles. As long as brothers are stayin' creative, you know you got your Primo's that are just constantly doin' their thing year after year. You got people like myself and RZA and just brothers that are going out there and just doin' they thang. Just doing whatever, breaking the rules, not conforming to what you have to do to get on the radio. 'Cause I'm tellin' you, if you took like five producers out this game, everything would be commercial pop shit.

DJ POOH

The Way P Think

CONTINUED FROM PAGE 64

duced by Tony G, who's at LA radio station 92.3 The Beat. I didn't produce that song, but I love it. It's a cool record.

I know that you worked with Ice Cube on many occasions and even collaborated together on *Friday*. What's your relationship with him like today.

Me and Cube wrote the script together, but at the same time, me and Cube were supposed to share in the production and everything on the movie together. But basically when it came down to it, it looked like he wrote and produced the movie and all the credit went toward him. And I feel like he let all that kinda happen. So it's kinda like I rolled in the car with him, but then when it was time to go, he left me. And anytime any of my homies ride with me and go somewhere...we leave together.

Do you still consider Cube a friend?

Yeah, Cube is alright. I guess I just feel different about things than Cube does. When I work with a guy like Snoop, he gives you all your props. Every time he has an interview he can't stop saying 'DJ Pooh.' Me and Snoop got a real cool relationship because we can work together and still be homies at the same time. And the business won't get in the way of being homies. Me and Cube was cool as far as homies, but I wasn't being taken care of as far as the business side. So I chose not to do business with him. I went my separate way and did my own thing.

Do you think that this album will help you achieve the recognition that you deserve?

Well, I'm not a guy that really does a whole lot of interviews, so a lot of the time I just turn them down because I'm more a work-type nigga. I ain't the type of nigga that like to go around flossin' and try to be out there like that. I'm more the type that's behind the scenes. I don't get big-headed.

FROST

Family Matters

CONTINUED FROM PAGE 67

What about the importance of cars in your music and culture?

They say that the only pedestrian in Southern California is the person walking in and out of his car. This is the land of cars. To get from Point A to Point B you have to have a car in Southern California. When you're in your car, what do you listen to? You listen to your radio, your CD player, your cassette. You listen to sound, you're moving, you're constantly rolling. What we do is that we help with that driving force. We give you that sound that makes you roll with. We're telling you, "Come on, man, put us in your tape." It's music to ride to, something to get you going. We set the pace in the street. My music might take you on a voyage. It might make you go out and just feel good about yourself, give you that pride.

On the song "Heaven & Hell," you talk about Eazy and Tupac. What type of impact do you think the deaths of all these celebrities within our music has?

It's a wake up call, man. When you're working with high-risk kids, which we do when we go in the streets and we talk about that rap, and then you go out in the streets and represent that rap, you're going to be tested. Barriers are going to be set up for you because there's kids in the street that don't believe that hype. They want to go out and make a name for themselves; they want to test you. Tupac, everywhere he went, he made his presence known. He was out there. I love that boy, man, because he went out there and did something for everyone to see. He did a lot. He did a lot for our movement. Eazy-E, the same thing. Biggie, the same thing. These were known figures. But you can't come in and play in a world of real gangsters. There are real gangsters out there in the streets, not just punks.

STEADY MOBBIN'

Last Days and Times

CONTINUED FROM PAGE 68

always gonna be people relating their feelings. And if this is what the future has in store for us, then you'll be hearing a lot more gangsta rap. The outside forces might wanna label it something different or try to ban it, but no matter how you look at it, as long as people struggle, you're always gonna hear about the pain.

When many artists make gangsta rap albums and they portray what they perceive to be reality, they rarely talk about the good things that go on in the 'hood. What do you think motivates them to rap only about the negative aspects of their environment?

BB: I think it's because we're coming to the end of the world. All this has been talked about in the Bible. Everything is going down right now, so the bad things is basically all that we see. I mean things really ain't gonna change. If we was gonna make the changes then we should have done it in the beginning of time.

CE: What I believe is that in these last times and last days is that the people in the world have lost so much faith that they try to find anything to believe in. You know they want to believe in anything. They have so little faith that a lot of people tend to shy away from the word. It's just so corrupt in this world that people are losing sight of what it means to live. A lot of people, instead of running to the faith, they're running from it. There are trials and tribulations in the world and soon we're gonna see who's gonna be the chosen few and who's gonna stay on the crooked path.

What things are you aiming to accomplish in the immediate future?

CE: To keep droppin' more bombs, more reality. Keep fillin' the world with a lot of this game and hopefully we'll open the eyes of a lot of youths. And it won't be so hard for them to take this road.

BB: And make some preparations for business.

CE: Yeah! To try to help the Black people out. Try to help our people. A lot of people wolf about it, but you never see no action. You know you wanna see this get to a different level. You wanna be strong as a nation. A lot of these other races are so strong because they're so together and close knit. Regardless of all their problems, when it comes down to it they stick together. That's what we need to do as a people.

GET THE FLAVA IN YOUR EAR!

1•212•594•TUNE
8 8 6 3

801 BIG MIKE
Still Serious, The Follow Up Album to Big Mike's Gold Debut, "Something Serious". Check it Out!

802 3XKRAZY
East Oakland Rappers who "Keep It On The Real", their First Single Featuring E-40, The Luniz, & Dru Down.

803 THE BEATNUTS
Whether you're Goin' Nuts, or Bustin' Nuts, "The Beatnuts" is the Soundtrack to your Life. Enjoy!!

804 TEFLON
MY WILL Bringing Musical & Lyrical Diversity Back to the Forefront of Underground Hip-Hop.

805 FRANKIE
My Heart Belongs To You Get your 'Swerve' on with the New Single "If I Had You"

806 SIMONE HINES
Simone Hines Summer Heats Up with the Sexy New Single "Yeah, Yeah, Yeah"

807 UNCLE SAM
Boyz II Men Presents Uncle Sam The Premiere Release from Boyz II Men's New Label Stonecreek Recordings.

808 LADY SAW
PASSION The Latest Release from the First Lady of Dancehall. Featuring Tracks with Shaggy, Beenie Man & D.J. Clue

809 LESCHEA
Rhythm & Beats In Stores 6/17/97 The new Meaning of R&B! This New Joint Features the Singles "Fulton St." and "How We Stay".

810 PHAJJA
Seize The Moment In Stores 6/24/97 "What are you Waiting for?" Check Out the Debut from 3 Young Ladies who were Born to Sing!

811 SUGA FREE
SUGA FREE STREET GOSPEL Produced by DJ Quik Coming Soon!

812 REGGAE GOLD
Reggae Gold 1997 Featuring Beenie Man, Lady Saw, Beres Hammond, Bounty Killer, and Buju Banton

813 BLACKFACE
Featuring Fatjoe and Show Biz. Blackface Also Featured on Hip Hop Factory with Scarface, Az and Others.

814 POOHMAN
Buy 1 Get 1 Free. Buy "The State vs Poohman" and Get "Ain't No Louie" Free. Featuring Rappin 4-Tay.

815 International Blunt Funk
The Most Anticipated Compilation of the Year. Featuring Richie, Rich, Dru Down, Luniz and More.

816 DA FUNK CLAN
"The Whole World's Rotten" is an Incisive Lyrical Odyssey from the Explosive Combination - The DFC.

817 AMBERSUNSHOWER
Bringing Something Fresh to Pop-Soul. Features The Hit "Running Song" Produced by PM Dawn.

818 The Brand New Heavies
SHELTER Leading the Resurgence of Live Instrumentation in R&B, they Make Beautiful Music for the Cool in You.

819 Born Jamericans
YARDCORE Taking the Hip-Hop/Dancehall to the Next Level with Hard Hitting Tracks and Boomin' Jeep beats.

820 JUNGLE BROTHERS
The Group Who Brought You "I'll House You" are back with their new single "Brain" Produced by The Roots.

821 REGGAE SELECT
Featuring: Bounty/Sanchez Beenie Man Beres Hammond Yami, Bolo/Capleton Terror Fabulous Luciano

822 ORIGINAL
Direct From the Dark City, Asbury Park, NJ! Original's Debut Album,Featuring "Hey Mr. M.C." & "Why Try"!
Exclusive Preview

TOUCHTUNES and RADIOSCOPE lets you hear the latest MUSIC, HIP-HOP/R&B/SPORTS NEWS and INTERVIEWS on your phone! It's the URBAN INFOTAINMENT SOURCE for your ears. (It's just the cost of a regular phone call into NYC.)

While listening to The URBAN INFOTAINMENT SOURCE you can touch:
5 to repeat 6 to skip ahead
* and the new three digit code number to hear another flava
320 to get the latest music, hip hop/R&B/sports news and interviews

To Advertise with Touchtunes call 1(212)643-1853

Sponsored By:
Lee Bailey's RADIO SCOPE The entertainment magazine of the air.
Touch Tunes Interactive
EUR WEB the urban cyberstation
http//:www.eurweb.com

Get connected with
823 The Phatline Prepaid Phone Card...
THE PHATLINE

Releases play from 6/1/97 - 8/31/97 © InTune Marketing Group, Inc. All Rights Reserved 1997 *Calls to New York excluding Hawaii and Alaska

1

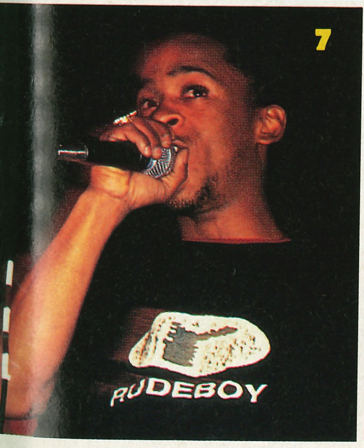
2

3

4

5

6


7

8

9

10

COAST 2 COAST

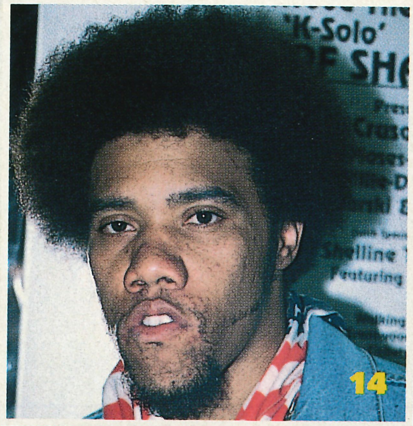
BEHOLD THE MIC HOLDER

1. Kids, don't try this at home. Let the professionals handle this. Conductors Jeru and O.C. do the 'one-two! one-two!' test at D & D Studios. (Dave Goodson) **2.** Underground icon Lord Finesse prefers the 'one eye open' technique when he holds the mic at Blue Angels in New York. (James Moore) **3.** Sticky Fingaz prefers 'aggravated assault style' when he's in the studio putting the touches on the new Onyx album. (Stacey Robertson) **4.** Rockin' this m**f**r like three the hard way when M.O.P. and Teflon grip mics at Wetlands in New York. (Michael A. Schreiber) **5.** When they rock up on the mic they rock the mic...right!!! La di da di '85 (Doug E. Fresh) meets la di da di '97 (Snoop) for a session in Los Angeles. (Michael A. Schreiber) **6.** Erykha Badu at ease as she hypnotizes her fans in Dallas, Texas with her 'control the crowd' mic stance. (Elgin Edmonds) **7.** Buckshot rocks the 'one hand behind my back' style at Lyricist Lounge. (Michael A. Schreiber) **8.** Microphone master, super joke maker Paul Mooney spreads his humor at Soul Funny in New York. (Stella Magloire) **9.** Rockin it! Geechie Suede of Camp Lo likes three at a time. One to kick it, one to rock it and one to announce that he can no longer hold any more mics. (Michael A. Schreiber) **10.** Let a sista handle it like it should be handled. Spoken word poet Rha-Goddess displays her illmatic verbals at a session at Tramps in New York. (Michael A. Schreiber)

11

12

13



14

15

16

17

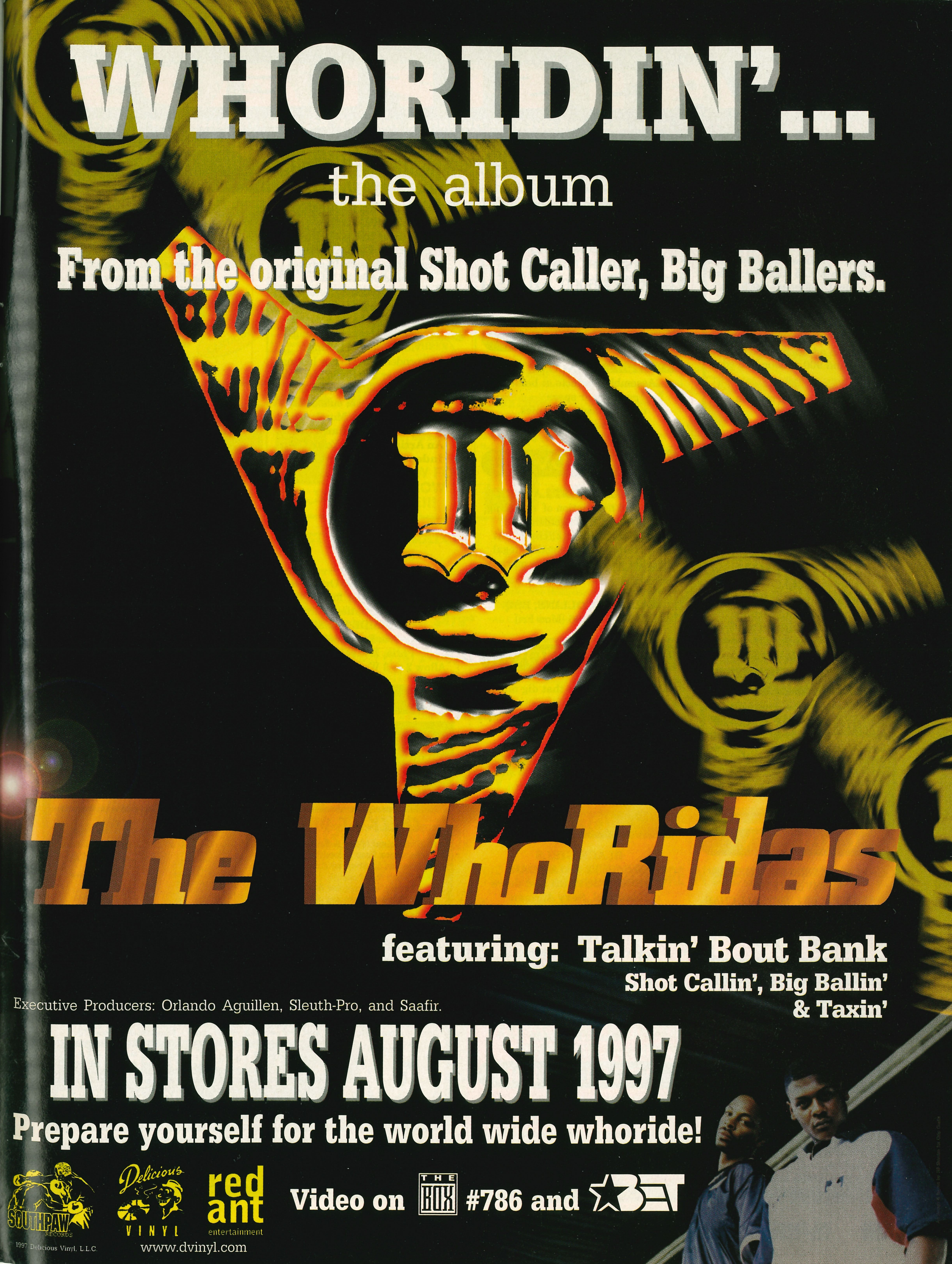
18

19

20

COAST 2 COAST

11. O.C. and Yvette Michelle showin' 'nuff love at St. Lucia during the video shoot for his single "Far From Yours." (Stella Magloire) **12.** Duck Down and have a drink with Buckshot and Dru Ha at their Boot Camp party. (Stella Magloire) **13.** Comedians Talent, Paul Mooney, Shak and tap dancer Savion Glover bring the noise, and the jokes, to Talent's birthday party at the infamous Latin Quarters in New York. (Stella Magloire) **14.** K-Solo rollin dolo at the Mother's Day performance of 'City Of Shaft' in Brentwood, Long Island. (Johnny Nunez) **15.** Mainstream mommas Da Brat, Angie Martinez, Missy Elliott, Left Eye and Lil' Kim lookin' pretty at the video shoot for Kim's "Ladies Night." (Nitro) **16.** Million dollar duo: Snoop Dogg and Don King in studio working on a rap commercial for the Tyson and Holyfield fight. (Jay Lash) **17.** Let's take it back to the basics. We'll let Luvbug Starski, Hollywood and Brucie B handle the time machine. (Dave Goodson) **18.** It's and all-star gathering backstage at Hot 97's fashion show when Tracey Lee, Spinderella, Flipper, Pepa, Sonee Seasa, Ginuwine and Treach pose for the camera. (Moniqe Bunn) **19.** It's the FUBU rapping guy and gospel goddess CeCe Winans showing 'nuff love in the Big Apple. (Robert Shanklin/Capital Entertainment) **20.** Big Mike and Tre take a rest during a video shoot.



WHORIDIN'...
the album
From the original Shot Caller, Big Ballers.
The WhoRidas
featuring: Talkin' Bout Bank
Shot Callin', Big Ballin'
& Taxin'
Executive Producers: Orlando Aguillen, Sleuth-Pro, and Saafir.
IN STORES AUGUST 1997
Prepare yourself for the world wide whoride!
Video on THE BOX #786 and BET
SOUTHPAW RECORDS
Delicious VINYL
red ant entertainment
1997 Delicious Vinyl, L.L.C.
www.dvinyl.com

CLASSIFIEDS

THE SOURCE CLASSIFIEDS: NOW REACHING OVER 2.5 MILLION OF THE MOST RESPONSIVE READERS IN THE WORLD

ANNOUNCEMENTS

THE SOURCE CLASSIFIEDS

Deliver proven, immediate & massive response.
1997 RATES: $55 per line, one time, four line minimum. There are approximately 35 characters per line. Display ads $465 per column inch. Width is 1 3/4”. Frequency discounts available.
MONEY ORDERS, CERTIFIED CHECK ONLY
There is an additional $65 charge for 800 and 900 #phone line ads.

NEXT DEADLINE: JULY 26

For more information
please call
Ron Horton at
(212) 253-8700 x247
fax: (212) 253-9344

AUTO

Protect your most important asset.
YOU.

PERFECTION PROTECTION INC.

Armor protection for import and domestic cars and trucks.
For more information on armoring your vehicle, call:
888-ARMOR•63

BIGMONEY

HOW TO ***Get ONE MILLION People to Send You***

Learn my easy method, plus receive proof this works. Rush $3.00 and this ad to:

$2.00

MOREHOUSE T+E
976 MC LEAN Ave. Suite 180
Yonkers, NY 10704

CABLE TV

CABLE TV DESCRAMBLERS/ CONVERTERS
LOWER YOUR BILL. GETS ALL CHANNELS MONEY BACK GUARANTEE
THE CABLE STORE
1-800-390-1899

CAREERS

ACTING - MODELING
No Experience All Types & Ages
Kids-Teens-Adults-Seniors
Call Today!

1-800-405-3322

Pursue Acting in Hollywood-
All details for children/Adults.
Get an agent and go to work!
Send $79.95 to: Ms Wingo
P.O.Box office Box 191-142,
LA. CA 90019-9142

JOB OPPORTUNITIES

WORK AT HOME
Assemble Products at Home!
Nation’s Best Program-companies now hiring.
1-800-377-6000 Ext.9755

EMPLOYMENT

GREAT EXTRA INCOME IDEA!
Assemble products at home
in your spare
time for best companies.
Information **Call Now:**
1-800-377-6000, ext. 9750

LEGAL ADVICE

ENTERTAINMENT LAWYER
Review and negotiation of recording, publishing, management and production contracts; copyright and trademark protection; legal advice for all entertainment matters.
Contact:

WALLACE COLLINS, ESQ.
(212) 969-0796 [Mon-Fri]

LIGHT SHOW

CD/Lite... the lights that dig music.
12 lighted images...
that dance and hip hop to the music that you love.

Only $75. Totally unique.
Check demo on secured web site.
http://www.edlite.com

MODELS

BLACK GIRLS SWIMSUIT CALENDAR, VIDEOS, POSTERS and more
Beautiful, Sexy African American Women
Call for a free catalog. Miami, FL
(305)531-2700
or Order Full Color Swimsuit Calendar for only $5,
send check or money order to:
BMN
1717 North Bayshore Drive
Suite #1044,
Miami, FL 33132

PRODUCTION

ALL HIP HOP COMPANIES
Why just be local
When you can now be
GLOBAL!
Reach over **10 Million** + customers worldwide.
Call Mitch 1.888.447.7467

PRODUCTION

GETTING STARTED WITH YOUR OWN INDEPENDENT RECORD LABEL!
LEARN: How To Handle Business, Select The Right Attorney, Copyrights, Sample Clearance, BMI & ASCAP Info., Artist Selection & Signing Conference Info., Sales & Distribution, Label & Artist Promotion, Magazine Listings, Video Channel Listings Independent Distributor Listing PLUS: Over 200 Radio Stations with names, addresses & phone No s. in & outside of the U.S.! & More!
So, Be More Than Just An Artist, & Own Your Own Independent Record Label!

Limited Time offer! Order Now:
Send Money Order for $45.00 or $55.00 for International orders to:
IRONSIDE PRESS
P.O. Box 18867
Phila, PA 19119-0367
Allow 2 to 3 Weeks For Delivery

PROMOTIONS

GLOBAL EXPOSURE

GREAT GIGS FIND YOU!

Put yourself on the Internet.
Fast, Easy, Inexpensive.
THIS WORKS.
Only $16.99 - Check or M.O.

World Exposure
Suite 351
847A Second Avenue
New York, NY 10017
HURRY! IT’S YOUR TIME!

PHAT SOUNDS FOR YOUR SAMPLER!
Sound Libraries for SP1200, all MPC’s, Emax S900/950, EPS/ASR10 & MORE!!
Used by RZA & Devante Swing.
Send $3.00 for Catalog & Sound Lists

KID NEPRO
PO Box 101, Bklyn, NY 11236
Call 718-642-7802
Fax 718-642-8385

e-mail: kidnepro@AOL.com
http://www.kidnepro.com

CONCERT INFORMATION

BRAND NEW!

FRESH JAMS HOTLINE

CHECK IT OUT!

- **The Latest News & Updates!**
- **Advance Tour Schedules!**
- **Concert Listings by Area!**
- **Mailing Addresses!**
- **Phone Numbers for Best Tickets!**
- **Exchange Messages with other fans!**
- **Updated daily / 24 hours!**
- **Free Newsletter & Bonus Pack!**

CODE	ARTIST
2542	2 Live Crew
2542	2 Live Crew
3811	3T
2873	A Tribe Called Quest
2251	Aallyah
4251	Aaron Hall
4692	Adina Howard
2322	Beastie Boys
2351	Bell-Biv-DeVoe
2526	BlackStreet
2762	Bobby Brown
2668	Bone Thugs & Harmony
2725	Brandy
2874	Bushwick Bill
2276	Case
2652	Color Me Badd
2665	Compton’s Most Wanted
2669	Coolio
6226	Craig Mack
2971	Cypress Hill
3266	D’Angelo
3221	Da Brat
3251	Da Lench Mob
3552	DJ Kool
3511	DJ Quik
3642	Dogg Pound
3731	Dr. Dre
3782	Dru Hill
3211	Eazy E.
3691	Foxy Brown
4381	Geto Boys
4231	Ice Cube
4232	Ice-T
4662	Immature
5294	Jay-Z
5631	Jodeci
5861	Junior M.A.F.I.A.
7932	Keith Sweat
5431	Kid & Play
5741	Kris Kross
5771	KRS-One
5481	Little Kim
5521	LL Cool J
5672	Lords of the Underground
2543	Mary J. Blige
6222	MC Brains
6384	Method Man
6651	Mokenstef
6664	Monica
5673	Montell Jordan
6274	Nas
6281	Naughty By Nature
6394	New Edition
6683	Notorious B.I.G.
6921	NWA
6323	Ol’ Dirty Bastard
7662	P.M. Dawn
7822	Public Enemy
1833	Queen Latifah
7531	R. Kelly
7251	Salt & Pepa
7224	Scarface
7424	Shaggy
7421	Shai
7451	Silk
7664	Snoop Doggy Dogg
7825	Subway
7981	SWV
8521	TLC
2722	Tupac Shakur
8744	Usher
9274	Warren G.
9881	Wu-Tang Clan
9721	Xscape
9691	Yo-Yo

Plus...Over 500 More! *If your favorite group is not listed here, just use your phone to spell out the first three (3) letters of the group or artist's last name (e.g.* ***PUB****lic Enemy = 782, Janet* ***JAC****kson = 232).*

WINNER! BEST '900' ENTERTAINMENT PROGRAM OF THE YEAR!

Call Now! 1-900-484-RAPP
$2.99/min. Must be 18+. Avg. Call 3 Min.

1-800-653-4RAP
$2.99 (U.S.) / min. Under 18 Get Parent's o.k.

1-900-677-BAND
$3.99 / min. Under 18 Get Parent's o.k.

LIVE! FRESH! PARTY ACTION!
1-664-410-DOPE
Int'l Toll Applies. Must be 18+. (3 6 7 3)
As low as 43¢!

CLASSIFIEDS

THE SOURCE CLASSIFIEDS: NOW REACHING OVER 2.5 MILLION OF THE MOST RESPONSIVE READERS IN THE WORLD

RECORD/VIDEO STORES

MUSIC FACTORY RECORDS

Turntables • Mixers • CD Players • Vinyl • Videos • Tapes • CD’s
For all your DJ gear Call: 1 - 800 - 730 - 5984

Turntables

Lineartech - BD-1600
- pro belt drive turntable
- manual start/stop button
- slide pitch •cueing
- strobe illuminator
- alluminum platter
- s-type tonearm
- removable headshell
- anti-skate control

3 YEAR WARRANTY **$159.99**
FREE CARTRIDGE

gemini PT-1000, PT-2000
- Professional Direct Drive Turntable
- strobe illuminator
- anti-skate adjustment
- headshell included
- pop-up target light
- xlr lamp adaptor
- feather touch

$398.99
THREE YEAR WARRANTY

AKAI REMIX 16
- 16 pads to hold samples
- transforming buttons
- store samples on 3.5” floppy
- 2 MB memory standard
- 4 track sequencer

List price...$1195
Call For A Great Low Price!

SO YOU WANNA MAKE A DEMO ?
DJ DEMO PACKAGE ...
- 1 FISHER CRW-986 DOUBLE TAPE DECK
- 1 GEMINI DS-1224 24 SECOND SAMPLER
- 1 LINEARTECH ZX-800 DRUM MACHINE
- 1GLI MH-50 DJ HEADPHONE/MIC
- ALL CABLES INCLUDED
- 1 PACK OF HI BASS TAPES (6 PACK)

LIMITED SUPPLY!
$399.99
UPGRADE TO 2ND DAY AIR - $7!

Mixers

Numark DM-1100XI
master mix, 2 line/3 phono/1 mic inputs bass and treble controls on each input, individual gain control on each channel user, replaceable crossfader, grip pads, headphone volume control, program mix control button, cueing on each channel, LED output monitor and much, much more. **$159.99**

Numark DM1260X
- gain/eq on each channel
- cut switches on each channel
- 3 line/3 phono/1 mic inputs
- transform buttons
- master and zone cuts

REG. ~~$199.99~~ **CALL NOW FOR NEW LOW PRICE!!!**

ODYSSEY PR200
- black carpeting
- holds 200 records
- 2 recessed spring handles

$89.99

gemini TT1
- max carpet protection
- plastic corners
- strap handles

$64.99

DJC-001
- three strap handles
- heavy duty carpeting
- foam protected turntables sec,

$114.99

ortofon
Concorde Pro (black,w/ 3 styli)............... **$99.99**
Concorde Set (silver,w/ 2 styli)............... **$99.99**
Concorde Nightclub (yellow, w/ 2 styli).......... **$119.99**
Concorde DJ (blue,w/ 2 styli)............... **$139.99**

Packages

DJ STARTER PACKAGE PLUS
•2 Gemini XLBD-10 turntables •w/cartridges and needles •Lineartech DS-600 scratch mixer w/transformers •Pro Headphones •Pro Mic •2 Slipmats •Record Care Kit •5 Free Promo 12” •All Cables Included •**3 YR warranty** **$289.99**

GET UP AND SCRATCH PACKAGE
•2 Lineartech BD-1600 turntables w/ cartridges and needles •Lineartech DS-900 w/20 second sampler •Pro Headphones •Pro Microphone •2 Slipmats •Record Care Kit •5 Free Promo 12” •All Cables Included •**3 yr warranty** **$479.99**

DJ INTERMEDIATE PACKAGE
•2 Gemini XL-DD50 direct drive turntables •Numark DM-1000x Mixer •Stanton MK500 needles •Pro Headphones •Pro Microphone • 2 Slipmats •Record Care Kit •5 Free Promo 12” •All Cables Included •**3 yr warranty** **$649.99**

MOVE OUT TECHNICS, HERE COMES GEMINI PACKAGE
•2 Gemini PT-2000 turntables •1 DMC PMX-2 mixer •Pro Headphones •2 Stanton Trackmaster AL’s •Pro Mic. •2 Special foam Gemini slipmats •5 Free Promo 12 •All Cables Included **$1299.99**

CALL TOLL FREE (800) 730-5984 • NY CALLS (718) 291-8241 • FAX (718) 291-3011 • WEB www.musicfactory.com
Mail to: 162-01 Jamaica Ave, Jamaica NY 11432 •RETAIL OUTLETS: QUEENS 162-01 Jamaica Ave •BRONX (no equipment) 219 Fordham Rd

ORDERING INFO: To order using a credit card, call us toll free. Otherwise, just send a money order or check with a slip of paper with your name, address and phone number. There is a minimum shipping fee of $6.00. The shipping fee for orders above $100 is 5% of the order. - But there are exceptions so call us. Call for rates of heavy items like cases or speakers.

VISA MasterCard DISCOVER
money orders welcome

KING OF BROOKLYN! WE SHIP WORLDWIDE

RECORDS
COMPACT DISCS
CASSETTES
VIDEOS

BEAT STREET RECORDS

— SPECIAL NOTICE —
THE LARGEST RECORD STORE IN BROOKLYN JUST GOT
LARGER!!
BEAT STREET RECORDS IS PROUD TO ANNOUNCE THE EXPANSION OF OUR FULTON STREET MEGASTORE EFFECTIVE JULY 1ST, WE WILL BE EXPANDING OUR HIP-HOP AND R&B DEPARTMENTS AN ADDITIONAL 5,000 SQUARE FEET

TO PLACE AN ORDER:CALL, FAX OR VISIT OUR RETAIL OUTLET
TEL: 718.624.6400 FAX: 718.624.7468
494 FULTON ST, BROOKLYN, NY 11201
VISIT OUR WEBSITE www.beatstreet.com

THE LARGEST RECORD STORE IN BROOKLYN!

CLASSIFIEDS

THE SOURCE CLASSIFIEDS: NOW REACHING OVER 2.5 MILLION OF THE MOST RESPONSIVE READERS IN THE WORLD

PROMOTION

Why watch other entertainers make millions when you too can make millions by knowing where to promote and advertise yourself. **Order now send check or M.O. for $20.00 to: M.W. PROMOTION CO.**

1537 Myrtle Ave.
Baltimore MD. 21217

PSYCHICS

10 FREE MINUTES

★ ★

of psychic talk time!

Call now to find out how.

★

1-800-725-3917

www.psychicreaders.com

18+. For ent. purposes only.

LIVE PERSONAL PSYCHIC
Extremely Accurate!
What's In Your Future?
Call And Find Out NOW!
1-900-267-9613 Ext. 2223
$3.95/ minute. Adults only.

RETAILERS

ATTENTION all Overseas Retailers We Have: **Maurice Malone - Karl Kani - Pelle Pelle - DLO - Ruff Era- Nautica Hoodwear - SBU - WuWear** At Wholesale Prices for immediate Export **Tel:212-643-0589**

TALENT

The Industry is looking for new talent.
For a list of all Hollywood agents, managers casting directors+ movies/ T.V. Studios. Please send **$19.95+$1.50 SH/Hnd**
Check or money order to:

The Entertainment Factory
P.O. Box 248
Venice C.A. 90294-0248

TALENT

TUFF TYMES
All new independent **Record Label** is looking for **R&B** and **rap Artist.** If you're interested in a big career in music, send demo plus a processing fee of $10 M.O. All mail will be answered

Tuff Tyme records c/o c.c. unit # 348
1021 Nostrand Ave. Brklyn, NY. 11225
BROOKLYN, U.S.A.

TAPES

NEW YORK CITY TAPE MASTERS

G-BO THE PRO & DOUBLE R, DOO-WOP, LAZY K, RON G, LAPEAU, CRAIG G, KOOL KIRK, TONY TOUCH, S & S, TED SMOOTH, & MORE...

IF ANY OTHER SO CALLED MIXED TAPE COMPANY CLAIMED TO OFFER THE BEST QUALITY BUTTAHS AT THE BEST PRICE POSSIBLE, THEY WOULD GET INDICTED FOR BITIN' LIKE MARV ALBERT. ONLY N.Y.C.T.M GOES THAT EXTRA MILE TO INSURE THAT EVERY BOOM-BOX, WALKMAN & BENZI IS GONNA BANG THIS SUMMER. WE ARE WORLD FAMOUS FOR THE RECORDING TECHNIQUE THAT MADE US NUMERO UNO AMONGST THE DIE HARD MIXED TAPE FIENDS. YOU KNOW HOW WE DO: CHROME, DOLBY B & REAL TIME DUPLICATION. ALL TAPES ARE $10. **PLEASE ADD $2 PER TAPE FOR SHIPPING.** WE ONLY ACCEPT CHECKS FROM JAILS, CERTIFIED CHECKS, & MONEY ORDERS. MAKE 'EM PAYABLE TO: **R. M. PRODUCTIONS**. FOR A FREE CATALOG, SEND A S.A.S.E. TO OUR NEW ADDRESS:

N.Y.C.T.M. C/O R. M. PRODUCTIONS
244 MADISON AVE., ROOM 402
NEW YORK, N.Y. 10016

ALSO: FOR UP TO THE MINUTE INFO. ON NEW RELEASES, SHOUT US TOLL FREE AT:
1-888-NYC-TAPE

FULL CATALOG? SEND $3. YES, WE WHOLESALE.

P. A. PALACE
D.C. Area's Largest Distribution of *GO-GO, REGGAE, HIP-HOP, VIDEOS*
PH: 301-773-7386 (V)
773-2995(FAX)
WWW.LIVEMETRO.COM/?ID=453

The Phattest Mix, Tapes and CD,S IN THE NATION
East Coast/West Coast/ World Wide And dat southern gangsta sh*t Satisfaction guaranteed/no dub **Mr. quikk, Pudgee P, Smij Mc Bee Ron G, RAD,+ Quick, And Nice n' Nasty** Pay only **$8 tapes/ $12 CD's** for 2 day del. For Nationwide DJ Bookings +Wholesale-**615-648-3122**
Dirty Harry Productions
296 TOBACCO RD#27
Clarksville, Tn 37042
Phone: 615-553-3724
Send $5 for catalog

THE REAL KRAZY 90 MIN. MIXED TAPES
Choose bet. Rap#40/R&B#40/ slow Jams#23/Reggae. **Only $9 per tape+$3 for S&H** or try all 3 tapes for $22+$3 for S&H Send Check or M.O. to:
M.C.I. Productions,
22 Prince Street Suite #320,
New York, N.Y. 10012
Also check out: **The Best of Biggie** and **The Best of Tapac** mixed tapes. Each tape is only **$10.00+$3.00** for **S&H. Special Offer:** Buy both Biggie & Tupac mixtapes for only **$20.00+ $3.00 for S&H** and get a Biggie or Tupac (your choice) **T-Shirt for only $1.00** (total cost **$24.00**). Offer only good while supplies last.

THE LA UNDERGROUND
Mixxed Tapes from DJ's Worldwide All Tapes **$10.00**-We Accept Plastic
Ph./Fax: (505)246-9455
2000 Central Ave,SE
Albuquerque, NM 87106

THE VILLAGE CD's QUALITY MIXED TAPES DJ TAPES
Ph:860- 826-5128, 1-800-903-9995
Wholesaler/ Retailer
For catalog send $5 M.O. to:
THE VILLAGE
36 Broad St/ New Britain, CT 06053

Tuff Tymes
Specialize in Jampony Bootymusic Freestyle House Go-Go Reggae Hip-Hop DanceHall and East & Westcoast Hip-Hop Blend Tapes & CD's
DJ Record pool now available
Cultural black author books COD's Credit Cards/ Same Day Shipping Wholesaler/Retailer
Toll Free 1-888-Tuf-Tyme
P.O. Box 4949 **PH.**803-525-9777
BFT,SC 29903 **Fax.**803-524-4065
DIRTY SOUTH U.S.A.

TELEPHONE

FOXY GIRLS
Seeking Guys 18+
Local Names & Phone #'s
1-900-420-0420 ext. 282 $2.95/ min.18+

Hot Party line 1-801-473-4733 only Normal LD rates Apply Call Now

CHAT LIVE WITH GORGEOUS WOMEN!
24 hours a day!
1-900-776-1128 Ext. 1001
$3.95/ minute. Adults only.

The ***HOTTEST*** *Date Line Around !!*

Need to talk to some interesting??? Then check out the:
ULTIMATE FANTASY DATELINE
Meet the most available women+Men any where on the map!!! Call in and leave your own message or just listen to others Meet your dream date now.
1-900-420-2223 x 6326
$2.95 per min.
18+TTP,ACS,LV,NV

New **6 in1 Hotline** *New*
DateLine- Callers listen to or record personal Messages to meet **Fly Cuties** in any area code Opinion Line- Discusses current events, Scandals, Crime,Drugs etc. Also: Fantasy Line, **Hot Confessions**, Sports and Astrology
1 call Gets It All
1-900-680-9444 Ext. 6162
TTP, Acs, Lv, Nv **18+ $1.99 per min.**

BLANK TAPES

"OUR 30TH YEAR OF FAST GUARANTEED SERVICE"

FREE CATALOG

CD-RS, HI-8, MINI DISKS, S-VHS MASTERING TAPE A-DAT, R-DAT, BULK VHS PLASTIC REELS, BOXES NORELCO, SOFT POLY BOXES VIDEO BOXES & SLEEVES SINGLE & DOUBLE CD BOX DCC, MOD, DDS2 AND MORE

4212 14TH AVENUE - BROOKLYN, NY. 11219
ANDOL AUDIO PRODUCTS INC.

CUSTOM LENGTHS FROM 1-126 MINUTES

100 PIECE MINIMUM

LENGTH - TYPE	C-10	C-20	C-30	C-40	C-50	C-60	C-70	C-80	C-90
BASF CHROME PLUS	.27	.32	.37	.41	.46	.51	.57	.63	.68
TDK SA	.25	.30	.35	.39	.44	.49	.53	.58	.63
MAXELL XLII	.27	.32	.38	.44	.47	.52	.67	.70	.76
BASF CHROME SUPER	.30	.38	.47	.56	.65	.69	.80	.87	.89

TELEX TDK BASF AMPEX maxell

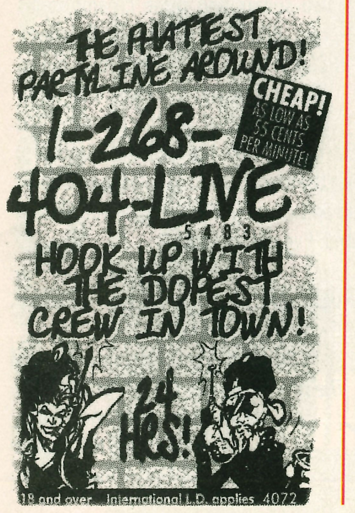
IN HOUSE DIRECT ON CASSETTE PRINTING
• CUSTOM PRINTED LABELS & J-CARDS •
IN NYC 718-435-7322 • **800-221-6578** • 24 HOUR FAX 718-853-2589
FREE LABELS WITH EVERY CASSETTE ORDER
ROUND EDGE OR STANDARD NORELCO BOXES $0.12 EACH
www.andolaudio.com
andolaudio@aol.com

TELEPHONE

Phat Chat
1-918-222-2RAW
The Dopest PartyLine
HIP HOP ACTION!
Regular LD Rates Apply
18+
4192

JOIN THE BEACH PARTY!
Call & Join the Sizzling Fun!
4306

Enjoy outrageous conversation or just listen in!
1-217-873-0099 **24 hours**
Reg LD Applies Must be 18+


THE PHATEST PARTYLINE AROUND!
CHEAP! AS LOW AS 55 CENTS PER MINUTE!
1-268-404-LIVE
5483
HOOK UP WITH THE DOPEST CREW IN TOWN!
24 HRS!
18 and over International L.D. applies 4072

TELEPHONE

NEED A DATE TONIGHT?
Meet Singles In Your Area!
1-900-267-7355 Ext. 1002
$2.95 / minute. Adults only.

THE VIPER ROOM™
-FREE-
PARTYLINE
607-252-6090
PHAT, FLY, AND IN YOUR EYE.
24/7
L.D. only, no extra charges, 18+.

VIDEO

WHO KILLED TUPAC?
Videos +15,000
Uncensored concert vids. Adults 21+ only S.A.S.E to M-VCR,
250 TREMONT# S2,
E. ORANGE, N.J 07018

WANTED

Seeking Experienced DJ Retailer that knows and can sell all types of vinyl. Mail resume to:
Music Factory
162-01 Jamaica Ave.
Jamaica, NY11432 Dept.: 19B

WHOLESALER

HIP-HOP COMPANIES

We Will Manufacture
YOUR STYLES - OUR UNION SHOP
PATTERNS - CUTTING - SEWING
MADE UNDER YOUR LABEL!
OUR FABRIC OR YOURS
SCREEN PRINT/EMBROIDERY
EMPIRE-NYC
212-966-0880
ASK FOR KAREN

YOUR MUSIC ON 12" VINYL!
100 12" singles for only $749!

NEW CATALOG - FREE!

For a FREE catalog with complete 12", cassette, and CD manufacturing prices call:
1-800-468-9353
Outside USA call 609-663-9030 • FAX 609-661-3458
www.discmakers.com
DISC MAKERS
AVL0397-27

PEARL MUSIC
ATTENTION RETAILERS & OVERSEAS ACCT'S!
PEARL MUSIC HAS EXTENSIVE CATALOGUE OF HIP-HOP R&B, GOSPEL & LATEST RELEASES ON CASS, CD & VINYL. SAME DAY SHIPPING, FAIR PRICES.
718-439-5300, FAX 718-439-3715

UNIQUE DISTRIBUTORS
ENTERTAINMENT IS OUR BUSINESS

110 Denton Avenue
New Hyde Park, NY 11040
Tel (516) 294-5905
Fax (516) 294-1644 or (516) 741-3584
http://www.uniquedist.com

WE ARE THE VINYL SOURCE
OVER 600 MAJOR AND INDEPENDENT LABELS AND GROWING!

- Extensive Current / Classic 12" and Vinyl LP's
- Label Apparel / Accessories
- Knowledgeable Street Crew
- Specializing in R&B, Hip Hop, Dance and House
- Exclusive Independent Hip Hop Product
- Monthly catalog

(WHOLESALE ONLY)

ATT: ALL INDEPENDENT LABELS:
Let Us Distribute Your Product - Send All Demos and Test Pressings Att: Milton Nazario (Ext. 423) or Andre Jones (Ext. 410)

AUGUST '97 AD INDEX

1020 BLUES	P. 26	888-411-1020	PERRY ELLIS FW	PP. 6 & 7	800-711-8880
3 DEEP	P. 111	213-748-8882	PIONEER CAR AUDIO	PP. 2 & 3	WWW.PIONEERELECTRONICS.COM
555-SOUL	P. 22	718-218-9066	PNB NATION	P. 16	800-851-4304
ALPINE GEAR	P. 149	888-458-4888	PUMA	P. 14 & COVER 3	800-662-7862
CAPE ATHLETIC	P. 151	613-436-8288	RED SPIKE	P. 13	212-629-0045
CONART	P. 19	800-6CONART	REEBOK	PP. 49 & 53	WWW.REEBOK.COM
CONVERSE	P. 35	800-428-CONS	REFUGEE CAMP	P. 177	212-244-7400
DAVOUCCI	P. 85	212-869-1906	REGAL TECH	P. 173	212-929-5656
FINISH LINE	P. 45	800-370-6061	RIGO SPORT	P. 139	888-261-1688
FIRST DOWN	P. 143	908-324-2600	RP 55	PP. 10 & 11	757-491-0076
FIVE CROWN	P. 158	714-995-1016	SKECHERS	PP. 96 & 97	800-SHOE-411
JORDIN REBOUND	P. 127	800-223-7357	SOUTH POLE	P. 131	201-935-1550
K-SWISS	P. 59	800-276-0239	TOMMY HILFIGER JEANS	COVER 2 - P. 1	800-267-6575
MOUNTAIN GEAR	P. 100	800-577-3668	TREZETA	P. 77	203-277-7988
NIKE	P. 21	ZO@BANGONU.COM	TWISM	P. 17	800-538-6599
PACO JEANS	P. 60	212-575-9770			

Reality Check

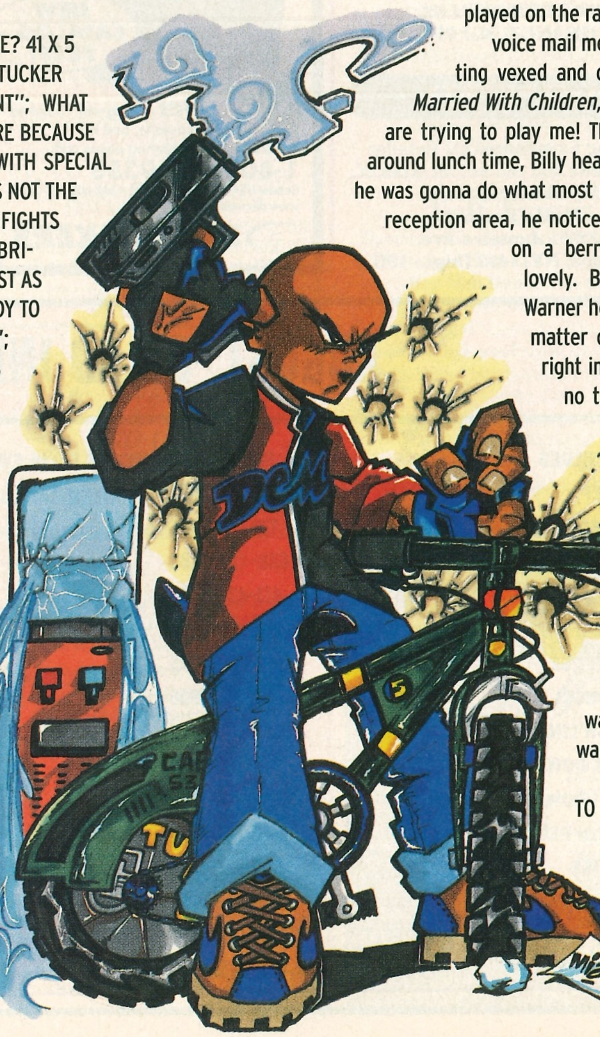
By Buc Wild

BILLY'S GOT A NINE SO MAYBE YOU AUGHTA, SCURRY FOR THE HILLS OR SHIMMY FOR THE BORDER. LOCK HIM IN A CELL AND THROW AWAY THE KEY, BUT THIS IS WHO HE IS AND THIS IS WHO HE BE. TRY TO BE HIS FRIEND WITH LITTLE CHITTER CHATTER, BUT SHOW HIM WHERE YOU REST AND YOU COULD FEEL A DAGGER.

Captain's log, star date: 7/1/97. After slowly probing through four bags of fan mail and some two hundred and twenty e-mails, I have decided that you wonderful people have made me the most popular slacker of our time...I mean, five years ago I never would have thought that anybody would give a flying fuck what I think or do throughout the course of the day. But, much to my surprise, I feel loved, and in some weird way, needed...Due to this new and overwhelming feeling, I am promising for one year to no longer take part in the following wrongful acts against the government or ordinary people: (1) I promise not to shoot paper clips and marbles at speeding cars on the FDR Drive Wednesday afternoons between the hours of 4:30 and 5:00; (2) I promise not to drop water balloons on Officer Polanski on the corner of Fulton Street and Nostrand Avenue; (3) I promise to stop switching one single for two five's in the collection plate at church on Sundays; (4) I promise to no longer use Geffen Records' Federal Express account number for my own selfish and personal shipping needs; (5) I promise to either finish the comedy album for PMP Records or return some of the twenty thousand dollar advance money they gave me back in January...Now that we've got all that out in the open, I wanna take a few seconds to try and respond to everybody who has ever sent me a letter and, for one reason or another, I didn't get back to you. For some of you these next few lines will seem a little strange but please bear with me because my moms told me to either write people back or get the 16 crates of fan mail the hell out of her basement:

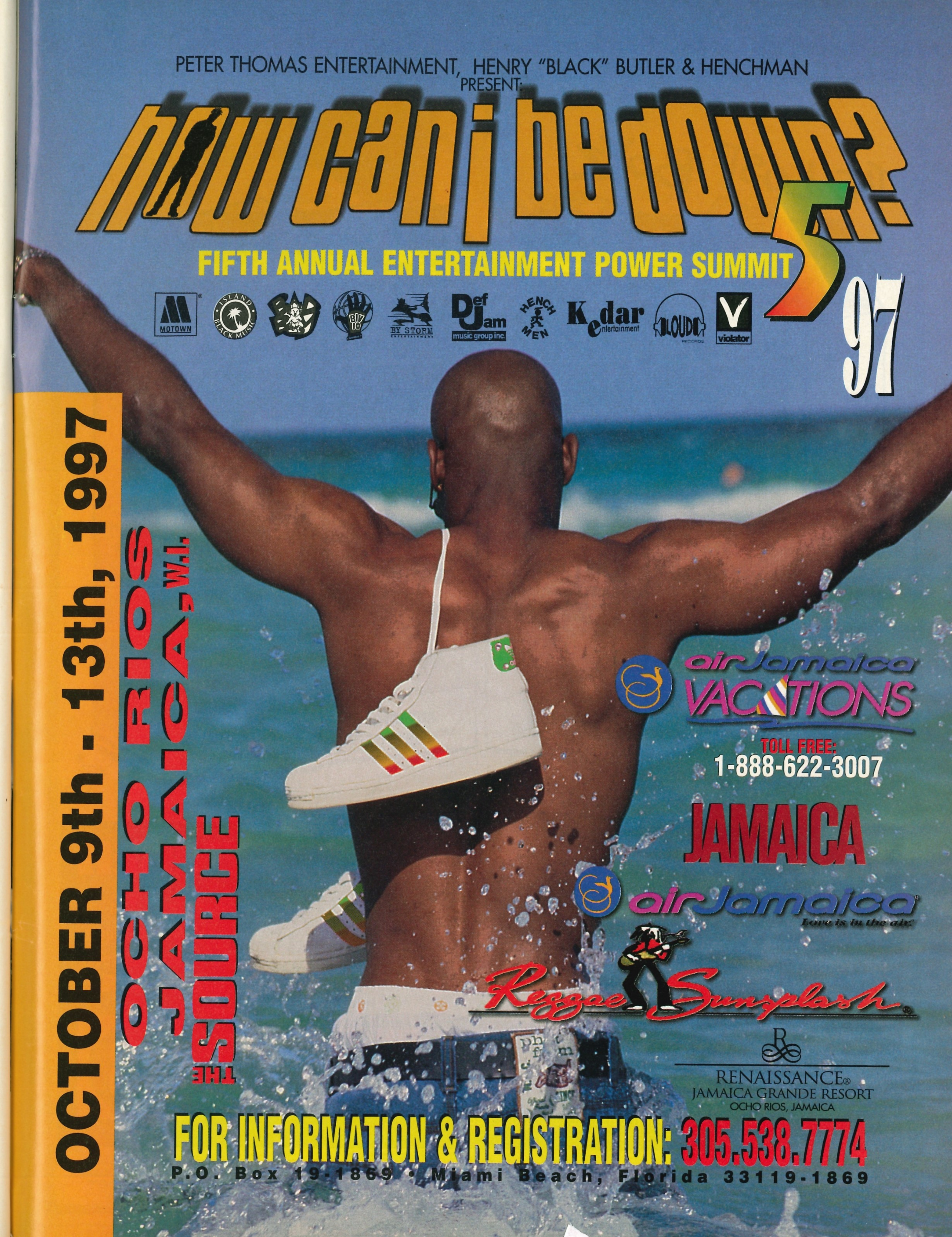
HEY SOLDIER, THANKS FOR THE KITE; MY AGE? 41 X 5 + 2 - 190 +1; JUST SAY NO; YES, CHRIS TUCKER PLAYED HIMSELF IN "THE FIFTH ELEMENT"; WHAT GRADE AM I IN? WELL, I'M NOT EXACTLY SURE BECAUSE IT'S AN ALTERNATIVE SCHOOL FOR THOSE WITH SPECIAL NEEDS; FUCK WHAT YOU HEARD, SON, JAIL IS NOT THE MOVE; YEAH, BUT I DON'T BELIEVE IN FAIR FIGHTS OR ONE-ON-ONE'S; ROUGH RIDERS LUBRICATED!!; I REALLY DIDN'T CARE WHO WON JUST AS LONG AS THE KNICKS LOST; NO I'M NOT "READY TO DIE," SON, I'M ACTUALLY "READY TO LIVE"; FAVORITE ALBUM? JIMMY HENDRIX' "AXIS BOLD AS LOVE"; FAVORITE RAP ARTIST? JZ; SORRY KID, BUT I DON'T RUN AN ADVICE COLUMN; NO I'M NOT IN A GANG, I ROLL WITH THE EMPEROR AND HIS CREW, "THE TORAIN FAMILY"; FAVORITE BOOK? SORRY, BUT I DON'T LIKE TO READ; SLOGAN? YOU'VE GOT PLENTY OF TIME, BUT NO TIME TO WASTE; FEBRUARY '97 REALITY CHECK? YEAH, IT'S TRUE; DON'T SING IT, BRING IT; NO, STUPID, HE'S NOT HIDING IN CANADA, TUPAC'S CHILLIN' IN MEXICO WITH ELVIS & BRUCE LEE

Moving right along, for the remainder of our time together, I would like to share with you another story that I have been working on. As always, I'm not sure about the title, so for now, let's just call this one "How Can I Be Down?" It's Thursday afternoon and speeding down 6th Avenue in midtown Manhattan is Billy Mitchell, a bicycle messenger by day, but an up-and-coming rap star by night. He's got one more delivery to make [at How Can We Pimp Your Records?] before heading home. As he locks up his brand new Cannondale bike, he runs inside crazy amped and says, "Yo I'm trying to get put on, who can I give my demo to?" Now, with a real stink look on her face, Quashanda, the receptionist [who prefers to be called 'She' because her boss told her it has more corporate appeal], tells Billy, "drop your tape in that big blue box over there and someone will call you in a couple of days." So, without second guessing Quashanda's word, Billy did just that, dropping his tape in the box. With a big Kool Aid smile on his grill, he said, "Thank you so much, Miss." Now when Billy left the building and got outside, he noticed his new bike was stolen; but he wasn't really mad, because he figured when he got signed [with How Can We Pimp You Records?] he could buy two bikes and a white Lexus Coupe. Every day after work for the next three weeks when Billy came home he would ask his sister Karen, "did anybody call about a record deal?" Now Karen, who, unlike most people's sisters, takes accurate messages, told Billy, "nobody called," so he decided to call the company himself. For the next eight days Billy called every day to see about his demo tape, but little did he know that the same day he dropped it off, Quashanda the receptionist took his tape out of the box so she could use it to make a copy of R. Kelly's new remix that was being played on the radio. Now after making 24 calls and leaving twelve voice mail messages for the A&R department, Billy started getting vexed and one day while he was watching an old rerun of *Married With Children*, he suddenly snapped and said, "Yo, these niggas are trying to play me! They must take me for a joke!" So the next day, around lunch time, Billy headed over to the record company and decided that he was gonna do what most rappers only talk about. Now, as Billy entered the reception area, he noticed a security guard lounging on the couch sipping on a berry-flavored Snapple thinking everything was all lovely. Before you could say who told Malcolm Jamal Warner he was cute, our boy Billy let off one round and in a matter of seconds the security guard caught a hot one right in the forehead. At this point Billy knew there was no turning back, so after pistol-whipping Quashanda he headed for the A&R department where he emptied two clips and then stopped in the kitchen for a cup of hot coffee. After putting two sugars and three creams in his cup, Billy noticed Steven Goldberg, CEO of How Can We Pimp You?, hiding behind the water cooler and trembling like a leaf. As Billy reloaded and started to clap the CEO, Mr. Goldberg, being the smooth talking sales man that he was, stood up and said: "In the name of God, please wait one second, I've got an idea!!"



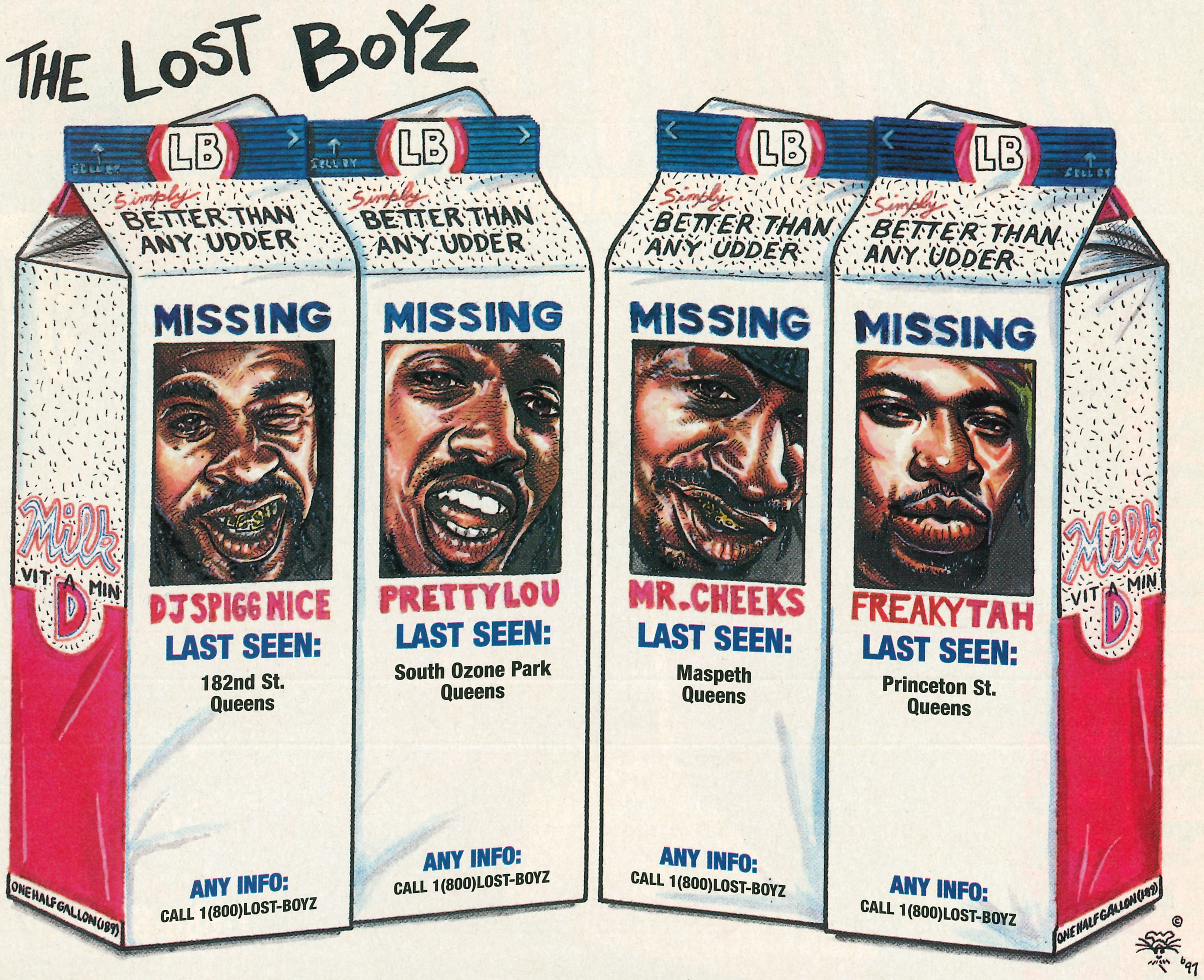
TO BE CONTINUED NEXT MONTH!!!!!!

Buc Wild is co-publisher of *Around The Way Magazine*. You can write to Buc Wild at 824 Saint John's Place, Brooklyn, NY 11216 or www.AroundTheWay.com.


PETER THOMAS ENTERTAINMENT, HENRY "BLACK" BUTLER & HENCHMAN PRESENT:
how can i be down? 5
FIFTH ANNUAL ENTERTAINMENT POWER SUMMIT
97
OCTOBER 9th - 13th, 1997
OCHO RIOS JAMAICA, W.I.
THE SOURCE
air Jamaica VACATIONS
TOLL FREE: 1-888-622-3007
JAMAICA
air Jamaica Love is in the air.
Reggae Sunsplash
RENAISSANCE® JAMAICA GRANDE RESORT OCHO RIOS, JAMAICA
FOR INFORMATION & REGISTRATION: 305.538.7774
P.O. Box 19-1869 • Miami Beach, Florida 33119-1869

THE LAST WORD

BY ANDRE LEROY DAVIS

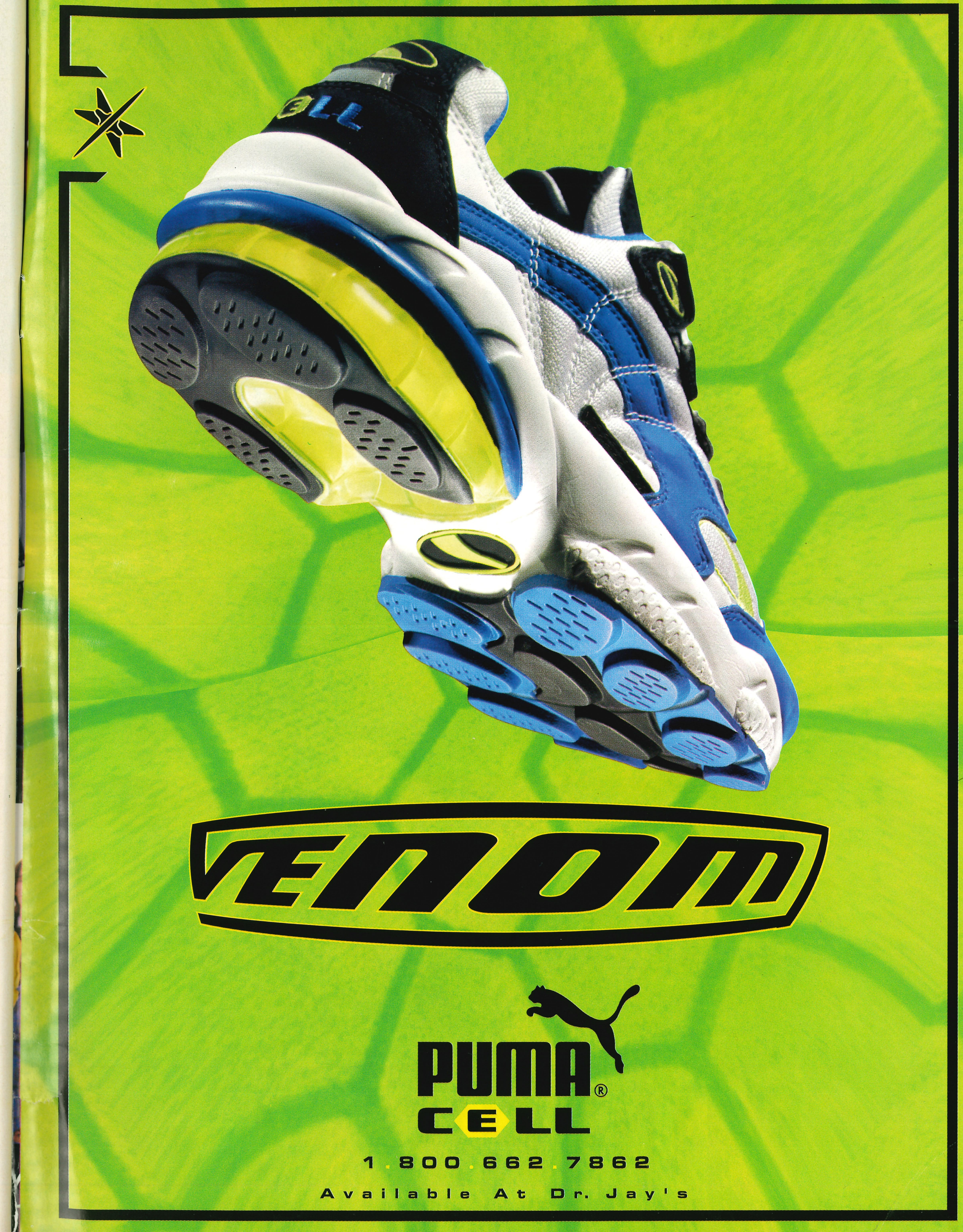

THE LOST BOYZ
LB
Simply BETTER THAN ANY UDDER
MISSING
DJ SPIGG NICE
LAST SEEN:
182nd St. Queens
ANY INFO:
CALL 1(800)LOST-BOYZ
PRETTY LOU
LAST SEEN:
South Ozone Park Queens
MR. CHEEKS
LAST SEEN:
Maspeth Queens
FREAKY TAH
LAST SEEN:
Princeton St. Queens
Milk
VIT A MIN D
ONE HALF GALLON (189)
©
'97

COMING AT YOU IN SEPTEMBER

Look out for next month's spectacular. We'll feature the long awaited reunion of a couple of hip-hop's finest. Can you say, **BACK IN BUSINESS?** Aiight?!!! We'll also travel to Cali to hook up with one of the illest, most underrated, groups around...**THE ALKAHOLIKS**; wade through deep, verbal waters to discover the wisdom of **ORGANIZED KONFUSION**; and build with that original, political hustler, **AZ**.

And, in the spirit of pre-millennium conspiracy buffs and X-files type intrigue, we'll take a deep look at the folks who've long been peeping in your window pane–**THE FBI**. If that weren't enough, September is also **BACK TO SCHOOL** month. So it's time to shift mental gears and peep out stylish wears. And you can do 'em both right here at your friendly neighborhood SOURCE. Be here when class kicks off, kid. Peace.

THE SOURCE is published monthly by Source Publications, Inc., 215 Park Avenue South, 11th Fl., NY, NY, 10003. Phone (212) 253-8700, FAX (212) 253-9343. ISSN# 1063-2085. Periodicals postage paid at New York, NY with additional mailing offices. Contents and design may not be reproduced without the express permission of the Publisher. ©1996 by Source Publications, Inc. All rights reserved. Subscription Rate: 1 year, $19.95 (12 issues); Canadian, $US 40.95; International, $US 69.95. Printed in the USA. Postmaster: Please send all address changes and subscription orders to:
THE SOURCE, P.O. Box 1966, Marion, OH 43305-1919; Phone: (815) 734-1122


CELL
VENOM
PUMA®
CELL
1.800.662.7862
Available At Dr. Jay's

YOU CAN DIDDY BOP THROUGH CHI-TOWN
ON INLINES
STRAPPED TO YOUR HANDS,
RACE THE EL BACKWARDS
WEARING A JET PACK
WHILE BUSTIN' THE BANKHEAD BOUNCE
WITH DA BRAT

AND YOU STILL HAVEN'T DONE A THING UNTIL
YOU DO THE DEW.

MOUNTAIN DEW

MOUNTAIN DEW and DO THE DEW are registered trademarks of PepsiCo, Inc.